

Autumn 2013
No. 159
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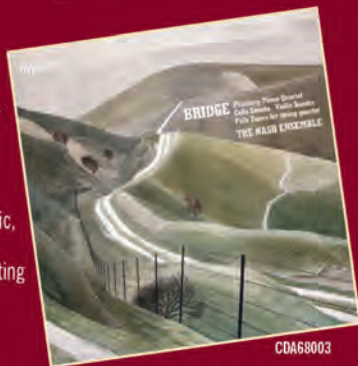
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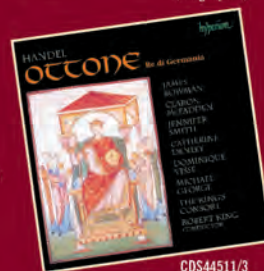
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The editor acknowledges the assistance of Sue Parker (Barnsley and Huddersfield RMSs) in the production of this magazine.	Forthcoming Events Yorkshire Group Music Day, October 19 th (page 11) Central Region Music Day, October 26 th (page 26) FRMS Annual General Meeting, November 9 th (page 24) Torbay Musical Weekend, November 15 th – 18 th (page 18) Scottish Group Music Day, April 12 th 2014 (page 13) FRMS Music Weekend, May 9 th – 11 th 2014 (page 26)
For more information about the FRMS please go to www.thefrms.co.uk	
Front cover: <i>His Master's Voice</i> by Francis Barraud	
2013 Spring Bulletin (158): update and correction	
<p>■ Presenters' Panel: Please note that Alastair Mitchell has decided to retire from presenting programmes with immediate effect.</p> <p>■ In Philip Ashton's report (page 27) on the 13th International Sibelius Festival, an editorial slip made an incorrect reference to the Wanaja Festival in Hämeenlinna. Philip wishes to point out that this is very much a rock festival that is not at all connected with the planned Sibelius Festival in 2015. Philip did not want anyone to think he had 'lost it'! Apologies, Philip. [Ed]</p>	

EDITORIAL Paul Astell

I KNOW I WON'T BE ALONE in having vivid childhood memories of the earliest encounters with gramophone records. Although I was captivated by the sounds emanating from whichever music reproduction device was available at home back then, I was equally fascinated by the labels attached to those discs. Each record company had their own distinctive designs, and none lingers longer in the memory than that famous hound apparently listening intently to the Berliner machine's output. The *His Master's Voice* trademark has arguably become one of the most recognisable in any sphere of business, let alone music. Our front page picture, and the accompanying feature on page 20, celebrates music's famous image and tells the story behind it.



This tale is tinged with sadness, though, given that HMV has been through traumatic times in recent years. Nipper and the HMV name disappeared from record labels during the nineties – there were press reports claiming 'Nipper put down!' – but he was still widely observed at the company's High Street retail outlets. Then, in January this year, the administrators were called in, a result of tough competition from internet sites – despite HMV having a presence there too – and the record-buying public showing no signs of brand loyalty. Perhaps the outlook is less bleak since restructuring specialist Hilco bought HMV's debt and took control. Many less profitable stores were closed, but even one of those branches (Swindon) reopened this month.

This may not be the last word within these pages on the music-loving hound. There are reports of some deft Nipper-related detective work going on, and I am hoping that the magnifying glass and deerstalker will be put aside long enough for an article to be penned for the next issue.

Finally, welcome to Tony Haywood of Huddersfield RMS whose reviews of CDs (supplied by our valued and loyal advertisers) can be found on page 22. Tony is a regular contributor to the MusicWeb International website and is highly experienced in many spheres of music. ●

Daventry Music Weekend

Yet another successful MUSIC WEEKEND was held at the Daventry Court Hotel at the end of April. 68 residential delegates attended along with 7 day visitors. Main report and photos by Paul Astell; thanks to those named below for additional reporting.

Having enjoyed the traditional Friday evening pre-dinner drinks reception, and the meal itself, delegates adjourned to the auditorium where Colin Dancer opened proceedings with his chairman's welcome, soon to be followed by the Weekend's first presenter.

Tim Porter

Tim Porter describes himself as an itinerant lecturer, his two main subjects being music and the Middle Ages. Needless to say, Tim came to Daventry with the former in mind, or more specifically, the composer, piano manufacturer and music publisher **Muzio Clementi**.



Tim soon got the music underway by playing 'one of the loveliest piano pieces you could wish to hear': Clementi's Piano Sonata, Op. 40, No. 1. This was written at the age of 50 – the

composer still had another 30 years to go! Clementi was definitely a keyboard composer (an early Chopin?) and if you love piano music, Clementi's your man.

Born in Rome in 1752, young Muzio, at the age of 13, became an organist in that city. In order that musicians could demonstrate their cultural credentials, a patron, preferably wealthy, was an essential requirement. One such was Englishman Sir Peter Beckford who, having been impressed by the youngster's talent, negotiated with Clementi senior to take his son back to Dorset. Reported to be highly motivated, he worked and studied there until he was released at the age of 23, at which point he moved to London. A European tour was undertaken, first to Paris in 1780 and then to Vienna the following year. It was there that the famous piano competition, hosted by Emperor Joseph II, pitched Clementi and Mozart into what amounted to a head-to-head duel. Tim played Clementi's B flat Sonata, Op. 24, No. 2, the very piece played that day. There are striking similarities here with Mozart's *Magic Flute* Overture, but that tune is definitely Clementi's. Tim also pointed out that a cadenza included a bit of the 'Prague' Symphony. So, what of that competition? It seems no outright winner was declared, although the Emperor was reportedly heard to say that Mozart had won. Whatever, Mozart was very disparaging of his competitor, labelling him 'a mere technician' and 'a charlatan, like all Italians!' Clementi, it seems, was far more generous with his comments. From 1783, Clementi returned to London where he was one of

the leading teachers of the day, much in demand and charging one guinea per lesson. He wrote a series of teaching exercises, the so-called Progressive Sonatinas. We heard Op. 36, No. 4 in F which was followed by part of the last movement of the Sonata in F, Op. 13, No. 6 which anticipates Beethoven.

Clementi used his fortune to develop the manufacture of pianos: Longman, Clementi & Co. produced 'the most fantastic instruments of the time'. From 1802 he toured with his pianos, John Field being a leading demonstrator.

Clementi moved into music publishing with Beethoven featuring as a prominent client, Muzio having secured the rights to the Violin Concerto and the first edition of the *Emperor* Concerto. Muzio and Ludwig are said to have got on well together: LvB was apparently an admirer of the Sonatas.

All Tim's musical items, in a very illuminating talk, were taken from the excellent Naxos series of recordings. His final offering was the first movement of the Sonata in G, Op. 40, No. 1 which, according to Tim, has all the 'freshness of a summer morning'. By the 1820s Clementi was an honoured, revered and wealthy musician – and all achieved in a foreign country. He spent his final years in Evesham, Worcestershire where he died in 1832.

Brian Astell

Regular readers may remember a book review which appeared in the Autumn 2011 issue of *Bulletin*. **Music All the Way** is the title of Brian's autobiography, as it was for this the opening presentation on Saturday. As I mentioned in that review, Brian and your editor are first cousins, although this was my first experience of one of his talks.

Brian's life has been completely dominated by music. Many a pupil benefited from Brian's chosen career in teaching, although numerous other activities ensued. He has been a church organist at many locations, founded the Hereford Music Circle, and has led many musical holiday groups, including Saga, at home and abroad.

Brian has clear memories of when he first fell in love with music. He was not allowed anywhere near the record collection at home but, at nine years old and on a visit to his uncle (this writer's father), he was allowed free access to a wide range of discs. Among these was the 'Intermezzo' from Mascagni's *Cavalleria Rusticana*, music that moved him to tears.

Clarinet lessons at school sometimes included piano accompaniment by fellow Dagenham resident and school friend Dudley Moore. Dud's brilliant piano skills were the upside of this arrangement; his ability to provoke Brian into fits of laughter whilst he was attempting to play was a distinct disadvantage! At this point, Brian picked up his 'beloved clarinet'

Daventry Music Weekend

(pictured below) to perform 'The Swan' from Saint-Saëns's *The Carnival of the Animals*, backed by his own pre-recorded piano accompaniment. In recalling clarinet lessons with the legendary Jack Brymer, Brian



played a track of Beecham and the RPO performing Borodin's *Polovtsian Dances*, a recording on which Brymer appeared as principal clarinet. Brian recalled the day when, during a lesson with Brymer, news was received of Beecham's death.

Brian told of his first ever LP purchase at HMV's Oxford Street store in 1953: Antony Collins conducting Elgar and RVW. This was the start of something of an obsession – 'I need treatment!' – that currently amounts to a collection of some 10,000 CDs. Barbirolli's rendition of Elgar's *Introduction and Allegro*, in memory of that first LP, came next.

At school Brian was encouraged to take piano lessons, eventually entering into competition at the age of 15. He took second place with his account of Beethoven's Sonata No. 4 in E flat. Brian now moved to the digital piano he had brought along and performed the slow movement of that sonata.

Enduring National Service as a bandsman in the Coldstream Guards, where music was made in fear rather than through joy, was not his happiest period – far from it. Nevertheless, Brian recalled those days by playing 'March of the Peers' from Sullivan's *Iolanthe*, taken from an LP that he had performed on. He also appeared, complete with bearskin, on the front cover photograph.

As an Assistant Lay Clerk in the Hereford Cathedral choir, Brian sang at the Three Choirs Festival. This was the cue for Brian's final music choice concluding an enjoyable and entertaining session: an excerpt from Elgar's *The Music Makers* performed by the Hallé, conducted by Mark Elder.

Lord Aberdare

FRMS secretary Jim Bostwick reports on the second Saturday morning session...

When Alastair Aberdare isn't sitting as a cross-bencher in the House of Lords, he keeps the Berlioz Society's financial affairs in order – he is their treasurer. Happily for us, he found time to present **Berlioz in England**, a programme charting the composer's two-year visit to our shores in 1847-48.

Alastair told us candidly that he had 'no musical skills whatsoever' but captured our imaginations with an expertly assembled audio-visual presentation to



accompany his talk, as well as musical extracts which started with the Overture *Le Carnaval Romain*. The other musical items included *La Mort d'Ophélie*, *Te Deum*, *La Damnation de Faust*, *Roméo et Juliette*, *L'Enfance du Christ* and *Benvenuto Cellini*. His

presentation concluded with the 'Agnus Dei' from *Grande Messe des Morts*, an LSO-Live recording from St Paul's and a fitting tribute to the late Sir Colin Davis.

Typically, Alastair's sense of humour came to the fore and we were treated to a variety of anecdotes about the composer's visit, indicating a confident knowledge only gained by years of study and research. So, Alastair may be no musician, but he certainly knows how to put his subject across in an entertaining and enlightening way.

Em Marshall-Luck on Vaughan Williams

Em Marshall-Luck is the founder-director of the English Music Festival, but came to us wearing her other hat, as the chairman of the Ralph Vaughan Williams Society, and it was to that composer that she devoted her talk. Graham Ladley (Oswestry RMS) reports...

After mentioning Vaughan Williams's relationship to



both the Wedgwoods and the Darwins, as well as his education at Charterhouse and Oxford, Em reviewed some of the disparaging remarks about RVW made during his lifetime, particularly by such critics as Philip Heseltine and Constant Lambert. It was they who coined the phrase 'English

Pastoralists' and, more crudely, 'The Cowpat School' (a term first coined by Elisabeth Lutyens) when referring to the music of Vaughan Williams and other composers such as Holst and Bax. Em then played examples of early Vaughan Williams works: *The Lark Ascending*, a setting of *Greensleeves* (with 'ah-ah-ah' chorus), and *Linden Lea*, all of which may have given rise to these somewhat derogatory ideas. However, she pointed out that such music, far from being just a romantic idiom, was based firmly on English folk music, and equally importantly, on the modal music of Tudor times as well as, in Vaughan

Daventry Music Weekend

Williams's case, on the influences he had assimilated while editing *The English Hymnal*.

We were then treated to another side of Vaughan Williams: the first movements of both the Fourth and Sixth Symphonies. This gritty, challenging music stands in complete contrast to the earlier works. We heard how Vaughan Williams studied with Max Bruch and later with Maurice Ravel. At the same time he undertook the editorship of the *English Hymnal*, a task that was supposed to last two months but eventually took two years. This led to RVW declaring that the study of hymns 'was a better musical education than any number of sonatas'.

Em said that through his immersion in folk music, Tudor music, hymns and the music of Ravel, Vaughan Williams was able to bring English music away from the Germanic roots which were so apparent in the music of Parry and even Elgar. The need for National Music was felt strongly by Vaughan Williams who said it was 'the art that grows straight out of the needs of the people' and who considered 'that a folk song, at its best, is a supreme work of art.'

Em described RVW as an intellectual and political explorer, citing his study of English poets, and his strong mystical leanings. These latter are seen particularly in such works as *Sancta Civitas* and *Dona Nobis Pacem*, which are expressions of religious sensitivity rather than belief.

In the final part of her talk, Em spoke of the great range of the nine symphonies, which she pictured as a journey, starting with the electric opening of the First, through to the experimental work undertaken in his eighties which included the Eighth and Ninth Symphonies. RVW's experiments also included works such as *A Vision of Aeroplanes*, and opera, where in *Riders to the Sea* song lines become related to speech.

Em's 90-minute talk sped past, and it was amazing how many examples of this great English composer's works were fitted into this revealing and fascinating talk.

Technical Forum

The traditional session hosted by FRMS Technical Officer Philip Ashton was held on Saturday afternoon and his report can be found on page 27.

No Longer Flash Harry

The Weekend format was changed slightly to accommodate Peter Donohoe on Sunday. Our President, Lyndon Jenkins, therefore found himself in the Saturday evening slot to present No Longer Flash Harry, a portrait of the much revered Sir Malcolm Sargent. Jill Charnley (Cirencester RMS) reports.

At the age of 24, Sargent attracted the attention of Sir Henry Wood who gave him a chance to make his conducting debut at the annual season of Promenade Concerts at London's Central Hall in 1921. He was then frequently called upon to conduct the D'Oyly

Carte Opera Company. He was noted for performances of choral works and promoted British music throughout his career. Sargent gained his widest fame at the Proms making the Last Night a popular extravaganza, presided over by the man himself. Always the immaculate, debonair figure, he was much respected by orchestral musicians. There were, however, moments of irritation when he kept the orchestra playing after a long rehearsal whilst he practised his turns on the rostrum to face his adoring audience!

In his inimitable fashion, Lyndon told several anecdotes about this colourful character with his signature carnation buttonhole and recounted how, during a concert tour in Russia where no carnations were available, Sir Malcolm arranged to have a supply flown out to him. Having presided over the Last Night of the Proms in 1967, Sir Malcolm Sargent died on October 3rd aged 72. To add to our enjoyment, Lyndon's talk was illustrated with an extract from G&S's *Ruddigore*, Webster Booth singing 'Onaway! Awake, beloved' from Coleridge-Taylor's *Hiawatha's Wedding Feast*, Kathleen Ferrier performing 'What is Life?' from Gluck's *Orfeo ed Euridice*, and a recording of Sir Malcolm speaking at the Last Night of the Proms. Finally we heard part of Elgar's Symphony No. 1.

Live Recital

The Belgrave Quartet are Patrycja Stępień and Liz Goble, violins; Lauren Mather, viola; Tom McMahon, cello. Thelma Shaw reports...

There is always a buzz of anticipation after breakfast on Sunday as delegates assemble for the traditional, and always excellent, recital by an ensemble from the Birmingham Conservatoire. This year the gifted young artists covered a wide musical spectrum with a pot pourri of classical and light items, featuring composers as diverse as Shostakovich and Cole Porter.

The recital began with two quartets, written in 1960 and during the 1950s respectively but contrasting greatly in style. The three linked movements of Shostakovich's Quartet No. 7 convey an impression of the dream world, beginning with a sparse but bitingly energetic first movement that fades into the calm hypnotic second movement. But this is a disturbed dream. Sharp discordant passages in the last movement bring an abrupt awakening before a change of pace leads into a gentle waltz section in the finale.

By contrast, the distinct movements of David Stone's Miniature Quartet No. 1 consist of gentle flowing passages punctuated by strong staccato sections. The opening moderato gives way to a lyrical adagio second movement and the quartet ends with a lively allegro featuring a pizzicato section for the cello.

On the lighter side, the first half of the programme ended with appealing versions of familiar melodies: Borodin's *Polovtsian Dances* and Harold

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Arlen's *Somewhere over the Rainbow*. The latter was a sophisticated arrangement eminently suited to an 18th-century drawing room far removed from the yellow brick road!

In Schubert's String Quartet No. 13 a melancholic first movement is followed by the more subtle second, which is based on the theme for the incidental music to *Rosamunde*. In the final movement an atmospheric minuet and trio give way to the finale, a folk dance with a slight gypsy influence.



The last two items gave a nostalgic trip down memory lane. First, *A Nightingale Sang in Berkeley Square*, in which a stylish syncopated opening featured the pizzicato strings in turn and led into a flowing tuneful section with a quiet and wistful ending. Finally, a joyful rendering of Cole Porter's *Let's Do It* again set feet tapping. A snippet of the theme from Schubert's *Trout* Quintet crept in towards the end of this delightful arrangement and surprised most of us!

This enjoyable varied programme was very warmly received so I hesitate to suggest that, occasionally, an enthusiastic cello overpowered the violins and viola. However, this is merely a personal feeling and in no way reflects upon the great competence of this charming group of talented young musicians who gave a memorable performance.

Peter Donohoe, CBE

The weekend reached its conclusion with the much anticipated appearance of one of the foremost pianists of our time. Peter Donohoe, speaking off the cuff, eschewed a place on the stage, opting instead to interact closely with his audience.

It soon became clear that our guest had come with the Soviet Union (and Russia) in mind as his chosen subject. Peter (born 1953) recalled early memories of Yuri Gagarin – the first human to journey into outer space – visiting his home town of Manchester in 1961. His school was on the route from the airport to the city centre and homemade Union Jack and Soviet Hammer and Sickle flags were waved vigorously as the special man's long cortege of cars passed by. This experience for the 8-year-old aroused an interest in the USSR, with many questions being fired at his father. Amid the very long answers came the

appreciation that the Soviets were very good at music.

A year later, the terrifying episode that was the Cuban Missile Crisis gave a somewhat different perspective. Another memory, this from the early 1970s, was of the Leningrad Philharmonic Orchestra visiting Manchester to play the Sixth Symphonies of Prokofiev and Tchaikovsky, conducted by Arvids Janssons. Peter asserted that 'this was a staggeringly great concert that became one of the two most important events to stimulate my desire to be a professional musician'.

Soon after, Peter was waxing lyrical about one Harvey Lavan 'Van' Cliburn Jr, the American pianist who achieved worldwide recognition when, in 1958, he won the first International Tchaikovsky Piano Competition in Moscow at the height of the Cold War. The competition had been designed to demonstrate Soviet cultural superiority; however, the pianist's performance earned an 8-minute ovation and the judges felt obliged to ask the Soviet leader, Nikita Khrushchev, for permission to award first prize to an American. 'Is he the best?' Khrushchev asked. 'Then give him the prize!'

This, of course, was the competition in which Peter Donohoe himself was a silver medallist in 1982 when, famously, there was no gold medal winner.



Instead, two silver medals were awarded, the other going to Vladimir Ovchinnikov of the USSR. Peter had been up against tough competition from Soviet pianists, as had Van Cliburn back in 1958.

Peter limited himself to just two musical items: the second movement and finale of Tchaikovsky's Symphony No. 4 performed by the USSR State Symphony Orchestra, conducted by Evgeny Svetlanov. This recording was taken from the complete Tchaikovsky symphonies, each captured in one take for Soviet television. Peter considered that if the composer could have heard that recording he would have been delighted ... but he wouldn't have thought it possible.

Peter has visited the USSR many times, including 1984 when he attended a concert – 'the greatest ever' – in Leningrad. Mravinsky was conducting Tchaikovsky's Sixth and Gilels was playing Mozart. The emotional impact of this occasion was indescribable.

Peter seemed happy enough to have spoken for the rest of the day, but our Music Weekend had reached its conclusion. Before bidding us all farewell and looking forward to next year (May 9th - 11th), our chairman thanked all those who had contributed to another successful event. ●

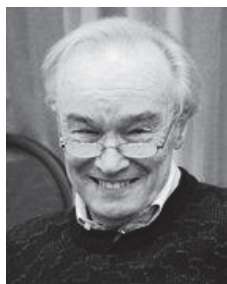
REGIONAL NEWS

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



Last year we basked in the sun and enjoyed the weather but attendance at the Music Weekend was low. This year the outlook was misty, the wind howled, the sea foamed and only the bravest ventured out of our comfortable hotel, but attendance was up and the weekend was a financial as well as a musical success.

Peter Bacon of Sheffield Gramophone Society started the Weekend with **Gems from a Treasure Trove**. The actual treasure was mainly hidden in an 11-CD box called *Rudolf Kempe, Shy Genius of the Podium*. While much of the music was familiar it passed critical performance tests, as Peter said: "Kempe made it sound sparkling and new". We started with the disciplined virtuosity of Smetana's Overture to *The Bartered Bride*, followed by another Czech masterpiece in Dvořák's Opus 66, the *Scherzo Capriccioso*. Both pieces were played by the Royal Philharmonic and were interspersed with extracts from Janáček's piano cycle *In the Mists*, with Charles Owen on a Somm recording (not part of the Kempe box).



Peter Bacon

Guest presenters often have a specific topic to discuss and it is appropriate for them to illustrate it with short extracts of many pieces of music. But Peter likes to spend time hearing a complete work, and to this end he played all of Brahms's Third Symphony with Kempe conducting the Berlin Philharmonic. He described this recording as 'intensely alive' and 'passionate' but likened the end to the conclusion of Milton's *Samson Agonistes*: 'and calm of mind all passion spent'.

For his finale Peter chose something of which he was sure Brahms would have approved: the *Sphärenklänge* waltz (Music of the Spheres) by Josef Strauss, played by the Berlin Philharmonic conducted by Kempe. Brahms had a great friendship with Johann Strauss II and was an admirer of the Viennese family's popular music. In closing Peter paid a final tribute to Rudolf Kempe by quoting Elgar Howarth, who said that Kempe was the dream conductor for an orchestral player with the greatest technique that anyone has ever seen.... He knew exactly what orchestras needed.

Geoffrey Kinder (standing in at short notice for the indisposed Basil Tschaiikov) paid tribute to **Sir Charles Mackerras**, an Australian conductor

Scarborough Music Weekend

who died aged 84 on 14th July 2010 and who left the world a more musical place than many others. We heard Mackerras conducting the Overture to *Pineapple Poll*, ballet music he arranged from twelve of Arthur Sullivan's operettas to celebrate Festival of Britain year. This made Mackerras's name and showed his skill as an orchestrator.



Geoffrey Kinder

Charles Mackerras's parents were Australians working in New York, where he was born in 1925. They moved back to Sydney when he was aged three. At nineteen he became principal oboist in the ABC Sydney Symphony Orchestra and three years later he moved to England. He married a clarinettist, Judy Wilkins, and became second oboist and répétiteur at Sadler's Wells (good training for an opera conductor). He won a scholarship to study with Václav Talich in Prague, where he first heard the music of Leoš Janáček, much of whose work is based on Czech speech rhythms. We had two examples from *Káťa Kabanová* based on *The Storm*, a Russian tragedy about a very unhappy woman. Janáček often shows sympathy with his female characters, as seen in his great opera *Jenůfa*, from which we heard Elisabeth Söderström in the final scene, 'Forgiveness'. In complete contrast we heard three excerpts from the 1959 record of Handel's *Music for the Royal Fireworks*, an early example of period performance on the Pye label.

Mackerras had a huge range of interests as could be seen from our next three examples: Janet Baker in Donizetti's *Mary Queen of Scots*; three short tasters of Martinů (the Double Concerto of 1939, the *Field Mass* and the *Frescoes of Piero della Francesca*); and Mozart's *Figaro*.

Beethoven's Minuet from Symphony No. 1 was contrasted with the 'Prayer' from Britten's more modern *Gloriana*, with Josephine Barstow. To finish we returned to G&S: 'Captain Corcoran's song' from *HMS Pinafore* and Sir Charles talking about a semi-staged version of *Patience* in 2009, from which we heard the finale of Act II.

Ruth Waterman, violinist and teacher, spends a lot of her time helping the next generation. She said artists should get rid of preconceptions, gain intimate knowledge of music for more in-depth insight, to lead them towards new interpretations.



Ruth Waterman

She went to Manchester's RNCM aged 9, and later on to the Juilliard School where she experienced solo work and many other forms of music including

chamber, orchestral and jazz. In listening to any composer Ruth considers the music's characteristics and asks the question: are you listening to the music or the performer? She chose the Prelude of Bach's last Partita, (a collection of dances) to illustrate the title of her talk **Grappling with Bach**. We also heard Cantata 29, transcribed for orchestra and organ, making use of trumpets and drums mainly for punctuation. In the Cantata's Gavotte, she compared a slow, rather strident version to one which emphasised the melodic line. These pieces showed the high energy required to play Bach well. Having played 'Happy Birthday' Ruth asked the audience how they heard it: they considered it boring and middle of the road. Music has character, she said: the performer chooses the tempo and rhythm, fast or slow, in an effort to convert the score back to what the composer heard. With early music, such as Bach, you need to be aware of the conventions of the time, because notation is not standardised and what applies today is very different to that which was accepted during the Baroque period.

Ruth went back to the Gavotte, originally a formal dance for aristocrats, structured and choreographed, which the dancers had to learn because they were being observed by their peers and by royalty. Concentration on deportment and balance led to elegance and poise. We also considered the Chaconne and Fugue, one with melody, the other with form, comparing the approaches of Bach and Corelli. Bach wrote his improvisations in full, whereas Corelli provided the pillars, which formed the tune, and left the improvisation to the performer.

G Geoff Scargill's subject:

Bernstein: Beyond West Side Story was a tribute to one of America's most talented and controversial musicians. On November 14th 1943, Bruno Walter, due to conduct a concert in Carnegie Hall, became unwell. Bernstein, recently appointed as assistant conductor of the New York Philharmonic, was asked to take the concert, without rehearsal. He had time to go to the drugstore and got two pills: one to calm him down and one to give him energy. And the rest is history.



Geoff Scargill

Bernstein, conductor, composer and pianist, was also an accomplished communicator on television. His music lectures ran for 35 years and were broadcast to some 40 countries with an estimated audience of fourteen million. We heard 'Tonight' from *West Side Story*, a re-telling of Romeo and Juliet, which displayed his musical ability and the energy that went into everything he did. Bernstein was versatile and we had three contrasting examples: part of Tchaikovsky's Fourth Symphony, 'The Day of Judgement' from Berlioz's Requiem (four brass bands, two orchestras and a choir of 140), and the Prelude from Gershwin's *Rhapsody in Blue*, with Bernstein as the pianist.

Bernstein was a vain man and did a screen test for Warner but they thought he was not up to the mark as an actor. His rival in vanity was Herbert von Karajan. Karajan's wife left him and, having great affection for Bernstein, gave him a red rose whenever he conducted in Vienna. Bernstein became a 'pop star' and celebrity and was the only classical musician to be invited to JF Kennedy's inauguration party. He had four assistants to tend to his needs before going on stage: one to provide clean clothes, one to dry his hair, one to provide water and one to light the two cigarettes he had before a performance. His pre-concert ritual included having his handkerchief cologned, treading on his second cigarette end and kissing his cufflinks before going on stage. There was a dark side to Bernstein who had 21 treatments for depression, probably inherited from his father, yet he was an extrovert, successful in many branches of music. He broke down many musical barriers and, in addition to his classical output, he wrote three great musicals: *West Side Story*, *Wonderful Town*, and *On the Town*. From the latter we heard 'Time Running Out', when the three sailors are due back from their day's leave. *Candide*, an operetta based on Voltaire's writing, is also one of Bernstein's enduring stage favourites. It is about a simple ideal world, a world that Bernstein never found. From it we heard the finale: 'We'll build a house'.

Raymond Watton heard Stravinsky's music some fifty years ago and began to collect copies of his records, all issued on the Columbia label other than five years with RCA Victor. We heard the second movement of Stravinsky's Opus 1, his Symphony in E flat. This was a student work written when he was studying with Rimsky-Korsakov who was critical of the first performance, but Stravinsky never disowned this student work and went on to record it three times.



Raymond Watton

Following a very successful composition period – *Firebird* in 1910, *Petrushka* in 1911 and *The Rite of Spring* in 1913 – Stravinsky and his family spent the next six years in Switzerland. He composed *The Soldier's Tale* for a small ensemble with all sections of the orchestra represented. Stravinsky recorded the concert suite three times and we heard two excerpts, the 'March' and 'Scene by a Brook'.

Our next music example was taken from the Octet for Wind and Brass of which the first movement has been likened to a Haydn symphony. We then heard the 'Pas de deux' and 'Variations' from the ballet *Apollo*, written for string orchestra with divided violins and 'cellos. The first movement of Stravinsky's Violin Concerto was played by Samuel Dushkin and this was followed by the final movement of the Duo Concertante for Violin and Piano, both recorded in the 1930s.

In 1934 Stravinsky appeared with the Hallé Orchestra in Manchester and the next day there was a dinner in his honour in Liverpool. At the dinner Elgar's death was announced and Stravinsky called for a minute's silence before making a speech in which he said that Elgar was a great composer of whom the English should be proud. We heard Stravinsky's setting of the *Pater Noster*, one of only three works in which he set Slavonic texts, followed by a Fugue for two pianos by Mozart, which was often featured in recitals given by Stravinsky and his son.

Stravinsky and Diaghilev were great fans of Gilbert and Sullivan and this probably inspired Stravinsky to write a small-scale opera. He chose WH Auden's libretto for *The Rake's Progress* from which we heard excerpts from Act I, Scene II, in the RPO's 1964 recording. In the 1950s Stravinsky adopted some of Schoenberg's serial music ideas and from that period we heard an excerpt from one of his last recordings, made in 1966: *Introitus: TS Eliot in Memoriam*. Our final item was, appropriately in this centenary year, the 'Danse Sacrale' from *The Rite of Spring* in the record made by Pierre Monteux for Columbia/CBS in 1960.

David Denton started his **Update on Naxos** with a look at early days when it was difficult for a new company to get reviews, particularly as Naxos did not advertise. Initially there were only two in the team (David and Rona) and they did everything: sales and marketing, warehousing and distribution. That was 25 years ago. Attitudes are somewhat changed today with Naxos seen as a leading record label, and it has no trouble getting full reviews in all the media. Our first two examples were from the early Naxos lists: from *La Bohème* – Musetta causing mayhem in the Café Momus; and the finale of Respighi's *Roman Festivals*, the latter mastered by the noted engineer Brian Culverhouse.

Naxos now has different series, by country or by period of time. English examples came from Delius's *Mass of Life* and the third movement of Gordon Jacob's Viola Sonata. Attempts to make an American series in America ran into protectionism problems from local trades unions, so they brought the soloists and conductors to Europe and used European orchestras. From this series we heard an excerpt from John Adams's *Short Ride in a Fast Machine*.

Naxos has only scratched the surface of American music written since 1945 and they have found great changes in that time. Composers have reacted against the atonality of the Second Viennese School, and are now finding ways back to melodic music. We heard *I Gained It So*, a setting by Lori Laitman (b. 1955) of an Emily Dickinson poem. Snippets from the French, Spanish, Portuguese and Italian series followed:



David Denton

Saint-Saëns's Piano Quintet; Balada's Concerto for Two Guitars; de Freitas's ballet *The Wall of Love*; and Casella's Partita for Piano and Orchestra.

We heard an unusual arrangement of Prokofiev's *Romeo and Juliet* for brass band, followed by a demonstration of Blu-Ray, using Ravel's *Alborada del Gracioso* as the test piece. It was possible to hear differences: Blu-Ray had deeper sound and was more atmospheric, but it costs three times as much as an ordinary CD and improvements can only be really detected on very high quality equipment.

The last examples were all big symphonic works which show the current mix of world-wide orchestras recording for the company: the São Paulo Symphony Orchestra and Marin Alsop with Prokofiev's Fifth Symphony; the Warsaw Philharmonic and Antoni Wit with Mahler's 'Symphony of a Thousand'; and the Detroit Symphony Orchestra and Leonard Slatkin with Rachmaninov's Symphony No. 3. Given Naxos's amazing progress in the last twenty-five years one wonders what the next twenty-five will bring.

Alan George is the viola player of the Fitzwilliam Quartet and the only one of the original line-up who is still a member. His title, **The Fitzwilliam Quartet – My English Friends**, was not just about Shostakovich's music, but how meeting



Alan George

with him affected the Quartet's development. As a child Alan lived in a remote part of Cornwall, with little culture available. He listened to his dad's records but first heard Shostakovich's music in his second year in the National Youth Orchestra and was 'blown away' by Symphony No. 10, which they played three times. Alan thought it would be interesting to hear the music that set the whole thing in motion and he played us the second movement.

At school Alan had other opportunities, such as playing Mozart's *Hunt* Quartet on a visit to Newfoundland. At Dartington Summer School he had viola lessons from the leader of the Dartington Quartet, Colin Sauer, and that made him realise that playing in a quartet was a marvellous job. At Cambridge he met friends from the NYO and formed a quartet. They loved Russian music, which was a legacy Alan inherited from his father, and the first piece the Fitzwilliam played in public was Tchaikovsky's First String Quartet. His comment was that it was quite difficult – perhaps they should have played Haydn!

In 1971 Wilfrid Mellers invited the Fitzwilliam to become York University's Quartet in Residence, their first job. They found the York curriculum was mainly *avant-garde* with no Shostakovich at all. They were asked to play at the Sheffield Festival and played Tchaikovsky's First Quartet again, adding Shostakovich's Eighth Quartet. Shostakovich was a

brilliant pianist with many orchestral friends, and his music reflects this detailed knowledge. To further his interests Alan went to London Gramex and the Anglo-Russian Melodiya store next door to buy Russian records, one of which was Shostakovich's Thirteenth Quartet, from which we heard the middle section. Alan said: 'I didn't know Shostakovich wrote music like that.' The score of the Thirteenth Quartet was not available, so they wrote directly to Shostakovich and got a reply in English: 'Will send music and will come and hear it.' (He was due to visit Britten in Aldeburgh.) The music arrived and on 16th November 1972 Shostakovich came with his wife and an interpreter. He was very frail and could hardly walk, but he was so thoughtful, caring and kind: 'What do you want to do? Do you find my music difficult to play?' They played to him and his wife for an hour – an inspirational time – face-to-face with no crowd.

Decca invited them to record the last three quartets. This was in a church near Richmond, directly under the flight path, so they did nothing until midnight. We then heard part of the Seventh Quartet. The Fitzwilliam were invited to visit Shostakovich in September 1975 but he died in the August. Alan said: 'We gave a young group's view of an old man's music. Perhaps we were too young without enough worldly wisdom, but we completed the quartet cycle.' Decca also recorded lesser-known music from their repertoire and we heard the Scherzo from César Franck's String Quartet and part of Borodin's Second Quartet. 'It was a challenge to play something so different from Shostakovich and required a lot of study.'

Gary Midgley did a rapid world tour in his **From Foreign Lands and People** and started with Schumann's first piece of that name from *Kinderszenen*. It was not set in exotic lands but the composer imagined a child turning the pages of a book. We then heard three songs by Berlioz, Bizet and Ravel: *L'isle inconnue*, *Je crois entendre encore* and *La flûte enchantée* respectively.



Gary Midgley

Far Eastern sounds were not well-known in Europe until the Paris Exhibition of 1899, which introduced world music from Indonesia. The gamelan flutes, gongs and drums inspired Ravel, Debussy, Poulenc and many others. We heard 'Laideronnette, Impératrice des Pagodes' from Ravel's *Mother Goose Suite*, a snippet of authentic gamelan music and two excerpts from *The Prince of the Pagodas*, a 1957 ballet with music by Benjamin Britten.

On to Paris and Elliott Carter's *Holiday Overture*, written before he developed his style to become one of the most difficult of twentieth-century composers. Ned Rorem visited France in 1949 and liked it so much he stayed for ten years. We heard a recording

of his views on the French-German cultural divide and then three songs with French links: *Ode, For Poulenc* and *Early in the Morning*. We left France with Linda Finnie singing Schumann's setting of the Mary Stuart poem *Farewell to France*.

Britten and Pears were living in America at the start of the war, when Britten wrote *Paul Bunyan*, set to a text by WH Auden. We heard three extracts, 'Blue Moon', 'The First Ballad Interlude' and 'The Blues – Quartet of the Defeated'. Britten and Pears returned to Britain in a ramshackle old freighter in 1942. On the journey Britten composed the *Hymn to St Cecilia* and *A Ceremony of Carols*. Another composition from the American period was the setting of *Seven Sonnets of Michelangelo* from which we heard Sonnet 32 – 'If Love be Chaste'. Michelangelo was based in Florence and this gave a link to our next country.

Virgil Thomson is credited with saying 'In Paris, you learn wit, in London you learn to crush your social rivals, and in Florence you learn poise.' *The Light in the Piazza* is a musical by Adam Guettel set in Florence. Clara falls in love with Fabrizio and we heard the scene called 'Passeggiata', when they walk at sunset and admire the city. The Florence theme continued with the fourth movement of Tchaikovsky's *Souvenir de Florence* and then we came home to England to settle down with Peter Warlock's setting of Hilaire Belloc's *My Own Country*.

See advert below for details of future YRG events. ●

YORKSHIRE REGIONAL GROUP

Our **AUTUMN DAY** will be on Saturday, 19th October in New North Road Baptist Church, Huddersfield when the host Society will be Wakefield RMS
Cost, including a buffet lunch, £14.50

Doors open at 10 am for tea. There will be three presentations, finishing at 4.45 pm.

ERIC MORGAN will present a brief survey of the history and development of the Organ
CHRISTOPHER RICHMOND will look at the English Musical Renaissance in the early 20th Century
ROBERT SEAGER will pay a bi-centenary tribute to Richard Wagner

THE SPRING MUSICAL WEEKEND

Owing to circumstances totally beyond our control, next year's Weekend will move to the Craiglands Hotel in Ilkley, an attractive Victorian spa town in West Yorkshire. Parking available for 200 cars.

The Weekend will be from dinner on Friday 28th to lunch on Monday 31st March. Details of prices, options and programme will be issued in October and will be available from:

Jim Bostwick, YRG Secretary.
6 Oakroyd Close, Brighouse, HD6 4BP (01484 717865)

REGIONAL NEWS

In leafy Iford the Bournemouth Gramophone Society hosted the third West Region Annual Music Day. Forty-two members of six Societies were present. Alan Dyer, Chairman of Bournemouth, welcomed everybody and Roger Apps introduced the presenters and also compiled this report.

Our first presentation, **Holiday Snaps**, was given by **Mike Harley** who is from the local Society. He started with Arnold's *Beckus the Dandipratt* in a version by Vernon Handley and the BBC Concert Orchestra. Next came 'Daybreak' from Delius's *Florida* Suite in the classic Beecham recording. Mike explained that Arnold had been away on holiday in Cornwall and that Delius had been sent to work in a plantation, Solano Grove, Florida, but spent most of his time doing anything but! This was followed by something rather exotic: *Latin-American Symphonette* by Morton Gould (marking his centenary). We heard the third movement 'Guaracha' played by Gould's own orchestra. This was followed by another US composer, Virgil Thomson: the first movement of his Third Symphony, written in France where he studied with Nadia Boulanger.

Ernest Chausson died tragically in a bicycle accident, aged 44. His symphonic poem *Viviane*, based on the legend of King Arthur, was written after a holiday in Bayreuth in 1882. This performance was by Jérôme Kaltenbach with the Nancy SO. Next, Saint-Saëns – a most travelled composer, if ever there was one – and the finale of his wonderful Piano Concerto No. 5. This is also known as the *Egyptian* Concerto, complete with croaking Nile frogs! Pascal Rogé, with Charles Dutoit and the RPO, painted the scene. Then we heard Spike Jones's *Holiday for Strings*. This provided a great contrast and was much appreciated by the audience. Spike conducted his City Slickers.

To complete a wide-ranging and probing selection, Mike played a recent recording by the local Bournemouth SO with their mercurial Ukrainian conductor Kirill Karabits (one of the future greats, I believe) in the last movement of Tchaikovsky's *Little Russian* Symphony, written in 1872 whilst was on holiday in the Ukraine with his sister at the Davydov country estate. The butler had sung a folk-song, *The Crane*, and this provided the composer with material for the finale of his symphony.

Stepping in at the last minute, **Malcolm Lewis**, co-chairman of West Region, took a look at the music and musicians of his home city, **Birmingham**. Malcolm commenced with music associated with the Town Hall, which opened in 1834, and with the Birmingham Triennial Festival (1784-1912). Sullivan's Overture *Di Ballo* was followed by Mendelssohn's 'O Rest in the Lord' from *Elijah* (written for the Festival in 1846).

Malcolm moved on to Birmingham's crack orchestra, the CBSO, founded in 1920. He played excerpts from Janáček's stirring *Sinfonietta*, followed by Brahms's Haydn Variations conducted by Sir Adrian Boult, CBSO's conductor from 1924-1930. When Boult moved to the BBC in 1930, his replacement was Leslie Heward, whose recording of 'Oh my Beloved Father', from Puccini's *Gianni Schicchi*, featured Joan Hammond. When Leslie Heward died in 1943 he was replaced by George Weldon, whose version of *Vanity Fair* by Anthony Collins we heard next. Collins was a composer and, more famously, a conductor and a great Sibelius interpreter. *Vanity Fair* was concise but very tuneful and Collins, born in Hastings in 1893, had an equally

West Region Music Day

successful parallel career alongside the younger Weldon, born in 1908. Rudolf Schwarz – a survivor of both Auschwitz and Belsen – followed Weldon in 1951. We heard him conduct an exciting version of Dvořák's Slavonic Dance, Op. 46, No. 1.

To complete his survey of CBSO chief conductors, Malcolm skipped to the great Louis Frémaux – happily still with us at 92! Frémaux took over a rag-bag of inattentive players and transformed them. Birmingham now had an orchestra! We heard Massenet's 'Navarraise' from the ballet music of *Le Cid* – a vivaciously propelled performance. Malcolm reminded us that Frémaux was the only conductor known to have served in the French Foreign Legion!

Albert Ketèlbey was born in Aston in 1875 and died on the Isle of Wight in 1959. We were given *In a Monastery Garden* from 1915, the composer's first great hit. Malcolm then moved to another locally born musician, tenor David Hughes (born Geoffrey Paddison in Bournbrook in 1929). We heard two tracks: *Our Love Forever* and 'Flower Song' from Bizet's *Carmen*.

Our final speaker, Brian Bishop from Osmington RMS, presented an intriguingly entitled programme, **Running the Red Gauntlet**, highlighting how composers had survived during the Stalin era. He started with 'A Spin Through Moscow' from Shostakovich's suite *Cheryomushki* played by the Philadelphia Orchestra with Riccardo Chailly. Staying with that composer, Leonard Bernstein was soloist and conductor with the New York PO in the slow movement of the Second Piano Concerto.

Brian mentioned the constant fear all Soviet composers worked under and the possibility of being exiled somewhere in the vast Soviet Union and having their works banned. Khachaturian featured next – the third movement of his Violin Concerto played in an authentic Russian recording by the USSR Large SO under Ivanov. 'Carnival March' from the rarely-heard composer Lyatoshinsky's *Romeo and Juliet* was next, performed by the Ukrainian Radio and TV Orchestra under Gnedash.

Next, a more familiar *Romeo and Juliet* (Prokofiev) and the 'Love Dance' in a superb rendering by the LSO and André Previn. We next heard the second movement of Shostakovich's Tenth Symphony, fast and furious, in a high quality rendition by the Royal Liverpool PO with Vasily Petrenko. Then, a comical send-up of Bizet's *Carmen* as transformed into a ballet by Shchedrin, wittily rendered by the Bolshoi Theatre Orchestra and Rozhdestvensky. Much more serious was the slow movement of Prokofiev's Fifth Symphony as performed by the St Petersburg PO under Jansons. Shostakovich in lighter mood was heard next – the unknown *Novorossisk Chimes* (The Fire of Eternal Glory) with Kuchar conducting the National SO of Ukraine. Brian concluded his very revealing survey with Glière's *The Red Poppy* ballet on an absolutely riveting disc with Zdeněk Mácal and the New Jersey SO.

Sylvia Giddens and her band of helpers had worked tirelessly on refreshments and indeed, Bournemouth GS could not have been more accommodating and friendly. Many thought this the best West Region event so far. •

REGIONAL NEWS

The picturesque Perthshire village of St Fillans on the banks on Loch Earn was the setting for the 2013 FRMS Scottish Group Music Day on Saturday 27th April.

The first programme was given by **John Southern** of the St Fillans Recorded Music Circle and his topic was **Landmarks in Recorded Music**. A fascinating collection of early recording equipment was demonstrated, beginning with an 1878 Edison Gem Cylinder Phonograph playing a recording of a sales talk. There were difficulties associated with the mass production of defect-free cylinders and this, coupled with their fragility, meant that the Berliner gramophone which first appeared in 1887 gradually took over from cylinders and became dominant by 1920. Production of cylinders ceased in 1929. A 1902 Edison Gold Moulded Cylinder recording of *Home Sweet Home* was played. John asked us to consider the impact that the first sound recordings would have had on a public used only to sounds heard in town – clattering of horse hooves, iron wheels, people talking, etc.

Frederick William Gaisberg (1873–1951) was one of the earliest classical music producers. He himself did not use the term 'producer' and was not an impresario like his protégé Walter Legge of EMI or an innovator like John Culshaw of Decca. He joined the Gramophone Company in 1898 and in 1902 recorded Caruso; the recordings became a sensation. The Gramophone Company refused to pay the £100 fee demanded by Caruso for ten recordings; the money came from Gaisberg's own pocket. The profit from these recordings – the first to feature Nipper the dog on the record label – was later estimated at £15,000. We heard Caruso singing 'Vesti la Giubba' from *Pagliacci* by Leoncavallo, recorded in 1902. The first recording of a complete symphony (Beethoven's Fifth) was made in 1913 by Arthur Nikisch conducting the Berlin Philharmonic. We were asked to imagine the reduced orchestra clustered round the recording horn with the tuba playing the double bass parts.

Elgar was always interested in the gramophone and, in April 1922, opened the new HMV shop in Oxford Street. The Violin Concerto had been written for Fritz Kreisler in 1909 and first recorded in 1929. Kreisler, who was HMV's red label principal violinist, declined to record it with Elgar whom he considered a poor conductor. Instead, Gaisberg persuaded the 16-year-old Yehudi Menuhin to record the concerto with Elgar. Perhaps the most famous HMV British record was made almost by accident in 1927. HMV had a mobile recording van to cover outdoor events and were ending a session at the Temple Church in London. There were two wax blanks left over at the end of the day and Ernest Lough was asked to record 'Oh, for the Wings of a Dove'.

In 1931 HMV and Columbia merged to form EMI – there had been a serious slump in sales owing to the depression, especially in the USA. In order to boost sales Walter Legge introduced societies dedicated to particular composers, starting with Hugo Wolf. This is probably the origin of many Recorded Music Societies.



Scottish Group Chair Pat Leishman with John Southern of the St Fillans RMC

In 1932 EMI recorded the complete Beethoven piano sonatas played by Artur Schnabel – a landmark project produced by Gaisberg. The records have never been out of the catalogue and are still considered to be amongst the finest interpretations.

Moving on to 1946, Bing Crosby, having heard a German Magnetophon tape recorder in use, invested heavily in Ampex and was among the first to use tape in America. That innovation enabled major changes in recording technique, and we noted the change in recording quality as we heard 'Let's sing like a Dixie Band'.

In 1945 Walter Legge founded the Philharmonia Orchestra, taking advantage of the many talented players discharged from the armed services. Herbert von Karajan became the most frequent conductor, establishing an outstanding orchestra and making many recordings for Columbia. We heard an excerpt from Mozart's

Horn Concerto No. 3, K447 with Dennis Brain.

In 1954 Karajan was appointed music director of the Berlin Philharmonic and Otto Klemperer became the *de facto* conductor of the Philharmonia. He allowed the engineers to manage the balance of the sound for recording purposes by, for example, amplifying the woodwinds more than the strings. A recording of Mozart's Symphony No. 33 demonstrated the increased clarity which resulted from this approach.

One of the last great classical recording projects with no expense spared was Solti's Ring Cycle, made between 1958 and 1965 and produced for Decca by John Culshaw. By 1962 the new managing director, Joseph Lockwood, saw no reason to spend large sums on prestige projects. He was appalled at the state of the company on taking over, having to borrow £1m immediately simply to pay wages. John's programme closed with the finale of Wagner's *Götterdämmerung*.

The **Annual General Meeting** followed. Douglas Paton of Kirkcaldy Recorded Music Society was appointed vice-chairman, replacing Ian Pinkerton who had stepped down. Whilst numbers were down from last year, another Music Day will be held on 12th April 2014, venue to be confirmed.

John Maidment of Carnoustie Recorded Music Circle gave the second programme of the day, **A Vision of Rivers**. A wide-ranging programme began with *Dunkeld Bridge* by Niel Gow, composed to mark the opening of Telford's bridge over the Tay. Ravel's setting of Burns's *Ye Banks and Braes* was followed by *Deep River* sung by Paul Robeson, the *Volga Boat Song*, the *Yellow River Concerto* and *Bridge on the River Kwai*. We then heard *Vltava* (in the piano duet version), Oscar Fetras's *Moonlight on the Alster*, Mahler's *Rheinlegendchen* (Jessye Norman) and finally the opening movement from Bruch's Symphony No. 3.

Thanks are due to the members of the St Fillans Recorded Music Circle for their hard work in ensuring everyone had a memorable day. • **John Maidment**

SOCIETY NEWS

Starting Something New – the Jubilee (West Sussex) Recorded Music Club

The Diamond Jubilee had just finished and everyone felt a little flat, when a group of us met to discuss starting a new club.

What a difference the meeting made! Nearly everyone we approached came – 15 in all. Our future chairman, John Harwood, produced an iced ‘birthday’ cake so that we were able to celebrate our birth day in the correct way.

The first thing I noticed was the enthusiasm of the new members. We were able to agree on a club name, officers and a committee without the usual difficulties and everyone was looking forward to our first musical evening. As one member put it, ‘everyone is so friendly’. Since that time we have had a number of meetings, organised a Garden Party, had a special Australian programme, and organised a Christmas party complete with a puppet show, a monologue, and an accordion player with singer. The last was held jointly with the Durrington Club. I had no idea that members had such talents!

What of the future? The members still have the same enthusiasm and friendliness with which we began and we have doubled the number of members. Personally, I have yet to hear a programme I did not enjoy. John and Jean Harwood would be happy to hear from anyone wishing to join the Club and can be contacted on 01903 823616. We look forward to a happy and successful 2014.

Oswald Pike, Hon Treasurer

Carshalton & Wallington RMS stalwart remembered

Sadly, the death has taken place of Margaret Dorothy who was a member of Carshalton & Wallington RMS for more than 40 years. Margaret participated widely in recorded music society activities. She served on the FRMS committee during 2000-2001 and over a period of 21 years from 1985 was secretary, programme secretary and chairman of Croydon RMS which she had joined in 1964.

Margaret had an extensive knowledge of music and composers. The presentations she gave were detailed and informative, and she chose recordings with care. Margaret particularly enjoyed chamber music and music from the 20th century and was interested in the musical developments of the 20th century. She had many friends in music groups and was a guest presenter at several societies. Margaret will be much missed.

Tony Goring, Hon Sec

Leicester’s sad loss

Peter Hinchcliffe, librarian of the Goldsmith Music Library in Leicester from 1963 to 1990 and stalwart member of the Leicester Recorded Music Society for fifty years, has died at the age of 81.

A native of Chorley in Lancashire, Peter was born on 24th July 1931 and attended Chorley Grammar School. After a brief foray into meteorology, he took

Has your Society an anniversary or special occasion to celebrate?

Do you have any burning issues you want to share with our readers?

Do you have something to say?

You may wish to submit an article relating to a special interest in a particular composer or musical genre.

We are keen to hear from you. Contact details can be found on page 30.



up a post as an assistant at Chorley Public Library, where he served from 1950 to 1957. A move to Cambridge City Libraries in April 1957 as Senior Assistant in the Cataloguing and Administration Department saw him begin studies for his ALA. In 1960 he passed his Finals Examination Part 3 in Literature and Librarianship of Music when his tutor was ET Bryant, author of *Music Librarianship*. Whilst in Cambridge, Peter became a member of the Cambridge Music Circle and was for two years its chairman. He gave programmes both to that Society and other gramophone societies in East Anglia and the Midlands.

In May 1963 Peter applied for the new post of Leicester City Music Librarian and was the successful candidate. His initial task was to create a stock of classical LPs and music books to form a music library with money given by a wealthy local philanthropist, Dr Mac Goldsmith. He undertook the registration of borrowers and laid out the library in its allocated room in the city’s reference library in Bishop Street. The Goldsmith was an immediate success. The initial purchase of 2,000 records resulted in issues of 71,000 within the first year. Within a decade Leicester’s Goldsmith Library was issuing more sound recordings than any other music library outside London and had loaned out 1½ million records since its launch.

Soon after arriving in Leicester, Peter joined the Leicester Gramophone Society (now LRMS) and remained a member for the rest of his life. He became the Society’s programme secretary and for half a century attended meetings on a regular basis. While the city’s music librarian, he gave countless programmes for the Society, often featuring new LP releases.

Peter Hinchcliffe was greatly loved and respected by both his staff and the public. He regarded his job as 'the best in the world' and it fitted him like a glove. His courtesy, knowledge and professionalism were legendary, as was his sense of humour. His relationships with his professional colleagues in other authorities were equally harmonious. He was a popular figure at IAML and FRMS conferences and social events. He served on the NFGS committee and invariably attended the NFGS (later FRMS) annual weekends at High Leigh and later venues.

Peter never married although he had a very wide circle of friends. He often said that his colleagues were his family and it is true to say that many of those he employed remained with him for unusually long periods. Social occasions were always enhanced by his lively personality and he was a sought-after speaker at musical events. His death leaves a gap in the cultural life of Leicester that will be almost impossible to fill.

Neil Crutchley, President, Leicester RMS

57 years at Bognor Regis

On 23rd March 2013 – the club's 60th anniversary – Lyndon Jenkins presented Mrs Jaquey Billington with a certificate celebrating 57 years as an active member of the Bognor Regis Recorded Music Club.



Jaquey, who in the past has undertaken the roles of President, chairman, secretary and treasurer, joined the club with her husband Bill in 1956, soon after moving to Bognor Regis. She has seen many changes, including changes of venue, obtaining our own audio equipment, the start of the 'At Homes' programmes, and visits twice a year to live concerts. She is still very active in the club whether it be completing the attendance rota, helping with interval refreshments, guiding the present officers, welcoming new members, or hosting 'At Homes' in her house. We all thank her for her commitment and friendship.

Barbara Chaundy, Secretary

Youngest ever presenter at Canterbury

The Canterbury Recorded Music Society was privileged to have their youngest ever guest presenter, James Jenkins aged 12, present a programme together with his grandmother Hazel Brackley at their March meeting. James is the grandson of Peter Brackley who

founded the Canterbury Recorded Music Society in 1967. Sadly, Peter died in 2001 but he would have been proud of his grandson who presented an audio-visual programme of music selected from his grandfather's vinyl record collection. This ranged from Shostakovich's *Festival Overture*, Vivaldi's *Four Seasons*, and David Fanshawe's *African Sanctus* to The Last Night of the Proms, all of which were accompanied by a commentary in which James and Hazel shared the details of the composer and personal memories of Peter and his music.

James adeptly used his knowledge of modern technology to prepare and present the audio-visual presentation and learnt from his grandma how to master the delicate task of gently lowering the needle onto the selected LP track.



James was only a baby when his grandfather died but he has spent many holidays with his grandmother, becoming aware of the quantity of records and CDs that were on the shelves. He has grown up with a family appreciation of classical music and attends a school where the children are encouraged to write and perform their own compositions. James also plays the clarinet and tenor horn in the local youth orchestra and the Boys' Brigade band.

It was a delightful evening's entertainment and our members are confident that we will soon enjoy a further evening exploring Peter's rich collection of music with James and Hazel taking us on another journey down memory lane.

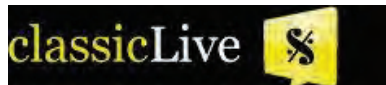
Jennifer Bolton, Hon Secretary

Swinton Recorded Music Group

The Swinton Group that meets in west Manchester held their AGM on the 20th March 2013 concluding a successful year of musical activities. After the main business was concluded Derek Stott, the outgoing chairman, presented Mrs Betty Seddon with an engraved silver salver celebrating her becoming an Honorary Life Member of the Group in recognition of outstanding service for over 40 years.



Derek Stott, Swinton RMG



Enjoy free online concerts *Paul Astell enthuses about an easy and convenient way to enjoy high quality music-making. Go to classiclive.com*

There are an ever-growing number of ways to fulfil your music-listening desires from the convenience of your computer, and here we highlight the *classicLive* website, a true gem for music lovers. If you own a reasonably up-to-date computer and a decent broadband connection, then you have the ability to access a varying range of performances. The sound and video quality of these broadcasts is excellent and probably as high as can be expected on the internet. For example, the performance of Rossini's *La Pietra del Paragone* is claimed to be captured 'with High Definition cameras and recorded in true surround-sound'. Mercifully, on this site there are no intrusions - no adverts, no pop-up windows, no sponsor's spiel.

The *classicLive* site describes itself as an internet portal to concerts, opera and ballet performances utilising the most advanced technology. It works along similar lines to projects such as live performances from the Metropolitan Opera in New York, which are shown in cinemas around the world, as well as the Digital Concert Hall of the Berlin Philharmonic shown on the internet. This site is different inasmuch as it's an open portal, and it's free. *classiclive* is a Finnish company, founded in 2007 when a group of music-loving investors realised that it was technically possible to implement the Lahti Symphony Orchestra's bold idea of live performance broadcasting. As well as the Lahti orchestra other delights are available, including recently the Mariinsky Theatre Orchestra (*Il Viaggio a Reims*), Opera North (*The Adventures of Pinocchio*), the Royal Ballet (*The Sleeping Beauty*) and the Rotterdam Philharmonic (*The Love for Three Oranges*). All concerts are given nominal



availability dates, but these are invariably extended, although there is no guarantee the events mentioned in this feature will be available by the time you read this.

When you arrive at the home page, be sure to click on the 'Performances' tab and then 'All Available'. At the time of writing there are about 30 concerts to view, including performances at venues away from Lahti. *Il Trovatore*, spectacularly staged at the Bregenz Festival for its 60th anniversary, is one example. As you might expect, Sibelius often looms large, including the entire International Sibelius Festival which is available soon after the event. I have enjoyed several concerts, the best, so far, being a thrilling performance (not currently available) of Shostakovich's *Leningrad* Symphony given by the Lahti SO under Okko Kamu.

A few tips may prove helpful. Once you have selected your chosen event, press the 'Full Screen' button; if you have a fast internet connection try opting for the 'High Standard' setting for even better picture quality. If your TV is internet-ready then you are but a few clicks away from a viewing experience that is bound to be superior to that from a computer screen. Owners of a reasonably recent TV may be able to take advantage of its HDMI (high definition multimedia interface) socket. Assuming your computer has one too, you will get excellent results if you connect them with a suitable cable and select the correct HDMI input from your TV's remote. If the TV is hooked up to your sound system then you will already be aware that this approach is far preferable to relying on the television's speakers. Headphones are a possible alternative. Happy viewing and listening!



Rupert Marshall-Luck on his new recording of two neglected works for EM Records, whose mission is to 'ensure that no English works worthy of hearing are ever again left unavailable to listeners'.

Robin Milford's Violin Concerto was composed in 1937 and therefore belongs to the decade sometimes referred to as his period of 'happy maturity'. It is a highly successful work. Cast in three movements, although not in the orthodox concerto plan, it is a virtuosic work that nevertheless places lyricism in the foreground; the masterly orchestration also means that the solo violin is able to sing effortlessly, supported by a rich though never dense texture of sound. A wistful opening, with rhythmic gestures redolent of folk-type music, leads into a vigorous, dance-like section, rather Bruegelian in its colourful, vital effervescence; and, after an accompanied cadenza, the music of the opening returns, but now transformed into a glowingly passionate line that complements the earlier material perfectly. The second movement is an elegiac outpouring, beautifully shaped phrases ideally shaded and wrought with finely crafted rhythmic impetus; and this leads straight into the finale, a bubbling cheerful movement, full of life, vigour and humour.

The Second Violin Concerto of Charles Villiers Stanford was completed in short score in 1918, and it remained in this form for many years until the renowned Stanford scholar Professor Jeremy Dibble, using his expertise and knowledge of Stanford's music, completed the orchestration in 2011. Meticulously crafted and memorable, it is the work of a composer of integrity writing according to his ideals and his belief in the strength and validity of the Austro-Germanic traditions that had nurtured him. Stanford uses this craftsmanship and these ideals as a vehicle for setting the soloist in a particular and idiosyncratic relationship with the orchestra and as a framework for a melodic voice which is all his own.

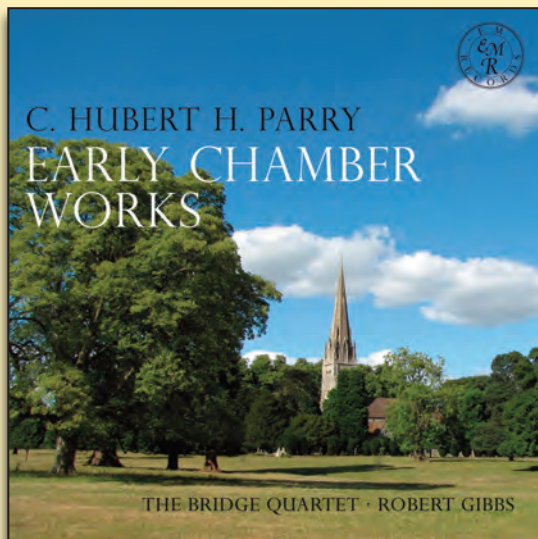
It is a great privilege for me to be invited to record these two Concertos for EM Records. The label is a pioneering voice for the dissemination of neglected works by British composers, allowing freshly original and richly expressive pieces to be heard for the first time by music-lovers world-wide. With a distinguished catalogue already established, this important disc will help to ensure the future of these concertos in concert programmes and in the repertoire of violinists, thus enabling them to take their rightful place alongside other great works in the genre.

If you would like to support this recording, please consider subscribing to the disc. For details of the benefits EM Records offers its subscribers, and to subscribe online, visit www.em-records.com/disc-subscriptions.html. •



Rupert Marshall-Luck

EM RECORDS



C. HUBERT H. PARRY: EARLY CHAMBER WORKS

String Quartet no.3 in G major

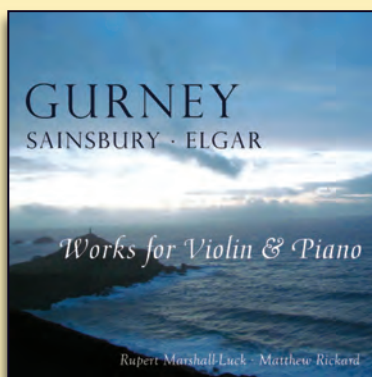
String Quintet in E-Flat major

World Première Recordings

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IVOR GURNEY:

Sonata in E-flat

World Première Recording

Sainsbury: *Soliloquy*

Elgar: Sonata in E minor

Rupert Marshall-Luck (violin)

Matthew Rickard (piano)

EMR CD011

(RRP £14.99)



E.J. MOERAN:

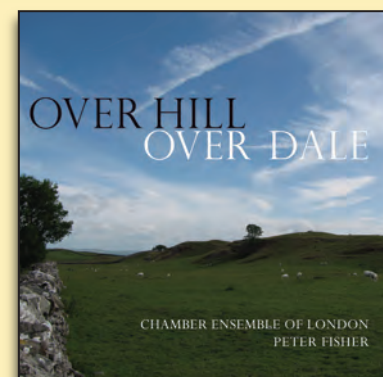
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Duncan Honeybourne (piano)

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OVER HILL, OVER DALE

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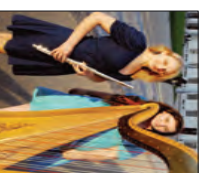
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Our music will focus particularly on the nature of heroism and villainy in relation to two operas: Verdi’s tragedy *La Traviata* and Mozart’s opera buffa *The Marriage of Figaro*. The same theme will also be explored in music by Gluck, Janáček and Berlioz.

Friday 14th–Sunday 16th March: Georgian House Hotel, Haslemere, Surrey

The elegant and historic **Georgian House Hotel** is situated in Haslemere High Street, and is set in attractive private gardens. With well-equipped modern and period bedrooms, it has its own car park, leisure spa and swimming pool.

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Our weekend will explore the extraordinary artistic developments centred on Paris in the years following the First World War. The art of Pablo Picasso will be explored, with illustrations reflecting his development, while the music will feature compositions by Erik Satie, Darius Milhaud, Francis Poulenc, Arthur Honegger and others.

Price: £275.00 per person (twin/double rooms), £299.00 (single rooms) to include all meals, wine with dinner, course fees and accommodation.

For further information and booking contact:

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THE STORY OF NIPPER

‘... it was certainly the happiest thought I ever had’ ...

Francis Barraud (1856-1924)

THE STORY OF NIPPER THE DOG is a highly interesting one which has always held a fascination for record lovers all over the world on account of its long connection with the recording industry. A brief canine resumé reveals that this arguably most famous of all fox terriers was acquired in 1884 as a stray by a man named Mark Barraud, a scenic artist based at a theatre in Bristol. Nipper went everywhere with him, including to theatres where he sometimes appeared onstage. When his owner died in 1887 his dog went to live with Mark’s painter brother Francis in Liverpool, and later moved again when that branch of the Barraud family relocated to Kingston-upon-Thames in Surrey.

Nipper’s new master, Francis Barraud, was born into a family of artists in London, where he studied at the Royal Academy and became a frequent and well-known exhibitor there. One of his early works, *An Encore Too Many*, made its way to Liverpool’s Walker Art Gallery, but the greatest achievement of his career was the work he originally called *Dog looking at and listening to a Phonograph*. ‘We had a phonograph and I often noticed how puzzled he was to make out where the voice came from’, Francis explained. ‘It suddenly occurred to me that to have my dog listening to the phonograph, with an intelligent and rather puzzled expression, would make an excellent subject.’

This was some time in the autumn of 1898, and early the next year he took the finished painting to Edison Bell, who manufactured phonographs. (Nipper was ‘listening’ to a phonograph then, of course, not a gramophone.) Edison Bell couldn’t see any possibilities in it and weren’t interested, nor were

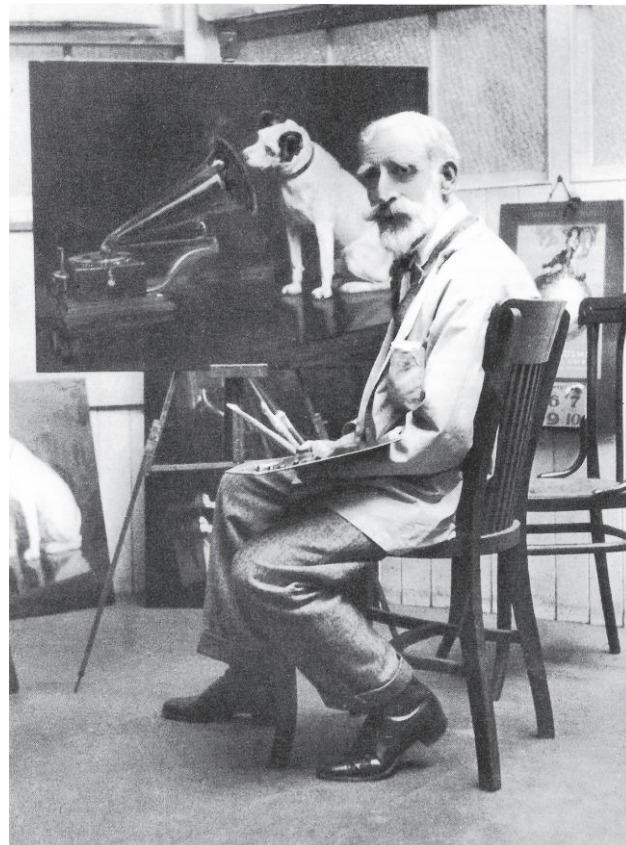
other manufacturers of talking-machines that Barraud approached. Nothing happened for a while, but then a friend viewing the painting casually suggested that it might be more effective with a bright horn rather than the dark one that Barraud had originally painted. His interest reawakened, the artist visited the recently-founded Gramophone Company (precursor of HMV) to ask if he might borrow one so as to integrate its image into his painting.

This time he received a rather different reaction.

At the company’s London headquarters at the legendary address 31 Maiden Lane, off The Strand, he was lucky enough to be dealt with by the go-ahead William Barry Owen, one of its founders, who was so taken with the work that he told Barraud there and then that if he would paint in a gramophone instead of a phonograph the firm might well be interested in purchasing it with a view to its use as a possible trademark. Though neither could have realised it at the time, the image was now destined to become familiar to millions the world over.

Barraud returned to Maiden Lane with his new picture on 17th October 1899 where, true to his word, William

Barry Owen promptly purchased it for £100. For a while it only featured on boxes of gramophone needles, but in 1909 Nipper appeared on British record labels for the first time. The next year he and the words ‘His Master’s Voice’ replaced the word ‘Gramophone’ on all products issued by the British company. It had been a long period of gestation, but both Barraud’s and Owen’s instincts had been right. In later years, as the company’s operations began to expand throughout Europe and to the USA, the Far East and Japan, the artist was commissioned to make



Francis Barraud working on one of his paintings for His Master's Voice. Another is drying in the background

at least two dozen replicas of his dog listening to the gramophone, and was ultimately rewarded by the Gramophone Company with a life pension.

Nipper and his gramophone became a hugely familiar and much-loved symbol on disc labels and record sleeves for the next 80 years. For the HMV Record Company its worldwide use as a symbol of quality was absolutely incalculable, as familiar in France as *La Voix de Son Maître* and in Italy as *La Voce del Padrone* as in England. In the USA it appeared on RCA Victor records from 1929 onwards. Indeed it was a familiar sight right up until 1991, when the present logo featuring the words EMI CLASSICS placed on a warm red background was adopted for worldwide use. Millions of discs running at every speed (78, 33 and 45rpm) are still in purchasers' hands, of course, not to mention early CDs and recent series such as Great Recordings of the Century where the original LP record sleeves have been reproduced as part of the packaging; happily, these will perpetuate the symbol for years to come.

So it will surely be a very long time before Nipper and his gramophone fade entirely from view and memory, even though EMI Classics has now been absorbed into the Universal Group of Companies. Alfred Clark (1873-1950), managing director and later president of HMV, caught the mood perfectly



363 Oxford Street HMV store in 1963. Photograph: HMV

when he wrote of his company's celebrated 'Dog and Trumpet' logo: 'The whole world saw it and succumbed to its charm.' Compton Mackenzie



The illuminated fascia of the Oxford Street store in 1921. Photo: HMV



The original 'phonograph' version of Francis Barraud's painting

(founder of *Gramophone* magazine) on the other hand, in penning a tribute to Francis Barraud on the painter's death, seemed not quite so taken: 'It was never a very good picture perhaps ... but it was that not very rare phenomenon, a common-place thing with a disconcerting spark of genius; and when we encounter a case of this sort we comfort ourselves with the thought that such an inspiration might happen to any one of us ...'

In 1921 Sir Edward Elgar, a lifelong enthusiast for and supporter of the gramophone – he had been making records of his own music for His Master's Voice since 1914 – accepted an invitation to open the Gramophone Company's new premises at 363-7 Oxford Street

in London. Francis Barraud was among the guests, given an honoured place at the top table next to Alfred Clark among the company's directors, and two seats away from Elgar as principal guest. He



Sir Edward Elgar, sixth from left, at the HMV Oxford Street opening luncheon in July 1921. Francis Barraud is seated on his second left. Photograph: PA

must have enjoyed the significance of the occasion, as his painting was made much of in the new flagship premises together with products developed from it; his value to the development of the HMV company was there for all to see.

Francis Barraud died at his London home in St John's Wood on 29th August 1924 at the age of 68.

© FRMS

REVIEWS

RAVEL Trio; FAURE Trio; DEBUSSY Violin and Cello Sonatas

Trio Shaham Erez Wallfisch
Nimbus NI 5905 72' 38''



Firstly, full marks to Nimbus for imaginative programming here. The Ravel and Fauré Piano Trios are often paired together for obvious reasons, but the usual coupling of the Debussy trio, an early and much less interesting work, is here replaced by two of his

late sonatas, making the whole disc a fascinating survey of important early 20th-century French chamber works.

The Ravel Trio is by any standards one of his finest creations and there is no dearth of fine recordings in the catalogue. The present artists, Hagai Shaham (violin), Arnon Erez (piano) and Raphael Wallfisch (cello) are all internationally acclaimed artists and have been playing as a trio since 2009. It is obvious, from the first magical bars, that they are fully attuned to the subtleties and nuances in this music. The pianist beautifully captures the haunting, modally inflected first subject, and his partners display similar tonal finesse and refinement without losing a sense of urgency and momentum when required, particularly in the finale. The Fauré Trio, a product of his very last years, is even more successful; here, the Trio manages to balance the understatement and elusive melancholy in the music without ever sounding maudlin or sentimental. These performances come very close to displacing my benchmark Beaux Arts recording from 1983.

The two late Debussy sonatas, both miracles of concentrated form and quirky inventiveness, prove perfect vehicles for the cellist and violinist, who both play with a near-ideal mixture of flexible expression and authority, and again pianist Erez is a sensitive partner. The recorded sound is warm and clear, with the balance virtually ideal in the trios and Cello Sonata; for some reason, in the Violin Sonata the perspective is slightly skewed by placing the piano rather too much in the right channel for my ears, though this never detracts from what is an outstanding disc of chamber masterpieces.

GEORGE BENJAMIN *Written on Skin*; Duet for Piano and Orchestra

Mahler Chamber Orch, George Benjamin (conductor)
Nimbus NI 5885/6 102'43''



Judging by the hype, George Benjamin's first full-length opera, *Written on Skin*, must rank as one of the most hotly anticipated premieres by a British composer since Thomas Adès's *The Tempest* in 2004. A joint commission

from various European houses, including our own Covent Garden, the opera was given its premiere in 2012 at the Aix-en-Provence Festival, where the present recording was made.

Like his earlier short opera *Into the Little Hill*, *Written on Skin* is a collaboration between Benjamin

CDs reviewed by Tony Haywood

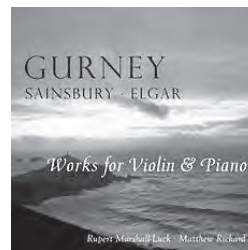
and playwright Martin Crimp, and is a retelling of an anonymous 13th-century southern French troubadour ballad. The Protector, a powerful landowner (baritone Christopher Purves) commissions the Boy (countertenor Bejun Mehta) to make an illuminated book recording his glory and achievements. But the skin of the title is not only the animal parchment on which the words will be written; it is also that of the Protector's younger wife Agnes (soprano Barbara Hannigan), whose sensuality and defiance are awakened by the Boy. The bleak, bloody climax has her unwittingly served the Boy's heart as her final meal before she, Tosca-like, jumps to her death from a balcony.

This is a complex, multi-layered work that over its 90-minute span deals with many issues, not least female independence, loyalty and the abuse of power, all filtered through a contemporary lens that gives the work a powerful modern resonance. There are Brechtian elements to the libretto, such as having the characters speak about themselves in the third person, and anachronistic references to car parks and shopping malls. That it all hangs together so well is down to the excellence of the cast and the power and beauty of Benjamin's score. It's no surprise to read in the lavish accompanying booklet that Debussy and Messiaen are important influences, and the Gallic tinge to the harmonies and orchestration is further underlined by use, at key moments, of exotic instruments like glass harmonica and bass viol.

It's fair to say that the forthcoming Opus Arte DVD of the opera may be preferable to some, but with excellent sound quality and the added bonus of the quirky Duet as a filler, *Nimbus* are once again to be congratulated on their continued championing of one of our most inventive and approachable contemporary musical figures.

IVOR GURNEY; LIONEL SAINSBURY; ELGAR Works for Violin and Piano

Rupert Marshall-Luck (violin), Matthew Rickard (piano)
EM Records EMR CD011



There is no shortage of recordings of the late Elgar Violin Sonata, so for many the main interest in this disc will be the world premiere recording of the Ivor Gurney Violin Sonata, written in 1918/19, so exactly contemporary with the Elgar.

Gurney had a short, troubled life but composed a great deal of music, much of it forgotten, so EM Records, and in particular the violinist on this disc, Rupert Marshall-Luck, deserve credit for unearthing this substantial work. It is cast in four movements and, perhaps inevitably, the ghost of Brahms hovers over much of Gurney's harmonic and melodic contours, but there is no doubt that the sincerity of the writing and the unabashed Romantic sweep make for an enjoyable listen, especially in such a committed performance as this.

The Elgar Sonata has enjoyed something of a renaissance on disc, with fine recent recordings by

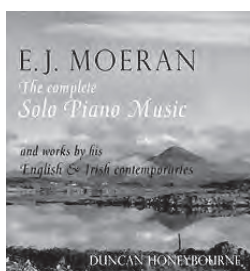
Daniel Hope, Lorraine McAslan and Tasmin Little, but Marshall-Luck and his sensitive partner Matthew Rickard more than hold their own; the atmosphere they create in that strange, elusive slow movement particularly impressed me, as did their handling of the finale where, like so much late Elgar, hints of melancholy are never far away.

Wedged between these two major works is the seven-minute *Soliloquy* by Lionel Sainsbury (b.1958). Although it is very welcome to hear something by a living composer, it's fair to say that Sainsbury's musical language is resolutely tonal, even 'old school', but no less enjoyable for that and it slots in well here. Recording quality serves the artists well, being warm and spacious without losing detail.

EJ MOERAN Solo Piano Music and works by his English and Irish contemporaries

Duncan Honeybourne (piano)

EM Records EMR CD012/13 154' 56''



The ever-enterprising EM Records presents us here with two very well-filled CDs devoted to the complete solo piano output of EJ Moeran, something other record companies have covered, but here made more interesting by interspersing a variety of works by near-contemporaries. These include the famous (Vaughan Williams, Howells), the quite well known (Baines, Pitfield) and some names that may well be new to listeners (Swaffield, Fleischmann). Many of the pieces on offer conform to what is commonly referred to as 'English impressionism', with its modal, folk-inflected melodies and chromatic, unresolved harmonies that evoke Delius or Debussy; to my ears the musical quality does vary and as such the disc may be best enjoyed by 'dipping in'.

Having said that, some of these are naggingly memorable, especially the opening Moeran miniature *Stalham River*, which pianist Duncan Honeybourne's informative booklet note says may well be his piano masterpiece – he could be right! The following *Theme and Variations* is probably the most substantial Moeran work here and is played here with authority and conviction. Of the many other pieces on offer, I was particularly grateful to make a re-acquaintance with the late Howells *Sonatina* of 1971, a curious piece with a slow movement that is pure Howells and outer movements of spiky angularity and a rhythmic vigour not often associated with the composer.

The major 'world premiere' recording that EM Records always promises is the *Suite for Piano* of 1933, a characterful collection by Moeran's friend Aloys Fleischmann that is suffused with Celtic colours and inflections. William Baines's *Seven Preludes* of 1919 are also enjoyable, though whether they are, as the booklet quotes, 'the most astounding piece of music for the piano ever written by an Englishman' may be open to question.

This is certainly a well-conceived programme and enjoys committed advocacy from Duncan Honeybourne, whose enthusiasm for the composers featured is beyond question.

JAMES MacMILLAN Tenebrae Responsories and other choral works

Westminster Cathedral Choir, London Brass, Martin

Baker (conductor)

Hyperion CDA67970 72' 57''



Tenebrae Responsories, has been recorded a number of times, not least by its dedicatees, Cappella Nova, on the Linn label. This new version, on a very well-filled Hyperion disc, features the ever-excellent Westminster Cathedral Choir under Martin Baker, and can easily hold its own with the competition. The choir has a rich weight of tone and total command of MacMillan's tricky textures, the boy trebles in particular adding an extra edge in those high melismatic embellishments the composer is so fond of using.

Of the other works I was especially impressed by the splendid processional *Tu es Petrus*, with its thrilling brass and organ, and the moving *Ave Maris Stella*, which at times reminded me of the Bruckner motets.

In fact, MacMillan has forged such a seductive choral style that all the items are worth hearing and the sound quality is sensational. Excellent notes by Paul Spicer complete a very desirable issue.

STRAVINSKY Complete music for piano & orchestra.

Steven Osborne (piano), BBC Scottish Symphony Orchestra, Ilan Volkov (conductor)

Hyperion CDA67870 60' 16''



This programme is so logical I'm surprised it's not been done more often: Stravinsky's three major works for piano and orchestra form a picture of his career trajectory. The Piano Concerto comes from 1921 at the very start of his neo-classical phase. Complete with French overture, it is tinged throughout with spiky rhythms and jazzy inflections, and has a slow movement of real charm and depth. The so-called *Capriccio* – really another concerto – is from 1929, and shows how the same elements had deepened into something darker-hued and more richly orchestrated. The angular lines and widely spaced intervals of the 1959 *Movements* show the older composer in full serial mode, yet still retaining that unique voice.

All are compact works and are beautifully performed here by the on-form BBCSSO under Ilan Volkov, and one of Hyperion's many star pianists, Steven Osborne, who plays with muscular precision yet never sounds brittle or aggressive. There's even room for an energetic reading of the Concerto in D for strings and two little ditties, a witty orchestration of the *Song of the Volga Boatman* and a tiny Canon in memory of his friend Pierre Monteux. Indispensable stuff. ●

CHAIRMAN'S CHAT Colin Dancer

I HAVE JUST RETURNED from a visit to Symphony Hall in Birmingham, where I saw a performance of Verdi's *Simon Boccanegra* performed by the Royal Opera House and Antonio Pappano. It was my first visit to this magnificent concert hall and I was amazed how good the acoustics were considering the size of the hall. With the chorus in full voice they must have produced over 90 decibels, and yet you could hear every note.

Sadly Symphony Hall are closing their CD store (bargains to be had if you live near!) to make room for a larger more general store which they hope will generate more profit; a stark reminder of how expensive our passion is to produce.

The main purpose of my visit to Birmingham was to meet with the team organising next year's Daventry Music Weekend. The meeting was very successful and if only half the speakers who are to be approached accept the invitation, we are in for another excellent weekend next year. Don't miss out; note the dates in your diary now!

Elsewhere in this *Bulletin* is an advert inviting applications for the FRMS treasurer's post. Graham Kiteley has been our treasurer for about 10 years and now wants to stand down. We need someone who is used to handling financial matters and keeping a



detailed record of transactions for the auditors, etc. If you are that person and have a working knowledge of computers, (Graham has put the accounts up on Excel) then get in touch and, without any obligation, have a look at what Graham does. You won't regret joining the committee since we are a friendly lot and all strive to support one another in the best interests of the members and their Societies.

Meanwhile at Cardiff, we are on the move again! Just a few weeks before we go to the printers we heard that the church where we meet is closing. We have not heard anything directly, but the news has been confirmed from other people. Within a week the committee had put together a list of eight possible venues, discussed them and shortlisted four to be visited. We have now chosen our new venue, taking into account transport, comfort, facilities and location. This is only possible when the committee pulls together.

Of course, there is always room on the Federation committee for new members and anyone who is a member of one of our member societies can stand for committee. If you feel you or someone you know could contribute to Federation affairs, then contact the secretary who will tell you how to get yourself nominated. ●

TALKING FOR MY DINNER

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FRMS ANNUAL GENERAL MEETING 2013

will be hosted by
Hinckley Recorded Music Society

on
Saturday 9th November
at

Sketchley Grange Hotel
Sketchley Lane
Burbage, Hinckley
Leicestershire, LE10 3HU

Registration at 1300
Business meeting at 1400

to be followed by a
Recital of recorded music

Dinner will commence at 1800

Live recital by the
Big Wheel Jazz Quartet
at around 2000

Secretaries of affiliated Societies will receive full details

A VIEW FROM YORKSHIRE Jim Bostwick, Secretary

DEADLINES PARALYSIS, its chief symptoms: mounting anxiety, increased feeling of uselessness and terminal panic. Needless to say, I am a sufferer. So instead of compiling a to-do list on this glorious Sunday morning, I go for a bike-ride, a typical displacement stratagem. ‘Carpe diem’ is not, apparently, for me. Or perhaps it isn’t until it really has to be.

Still, my ride from Yorkshire into Lancashire, courtesy of the Calder & Hebble Navigation from Brighouse to Sowerby Bridge, and then via the Rochdale Canal whose terminus is the junction with the Bridgewater Canal in central Manchester, was uneventful today.

You might recall from a previous ‘View’ my discomfort with matters computing. With a recent complete failure of the C drive I was tossed into total despair, nay, nauseating hopelessness. What about all the Federation stuff? What about all my Yorkshire Regional Group’s documents and databases? When did I last do a full backup? What if that drive’s also jiggered? I called the only guy I thought could help me – he had built my tower PC some five years ago. He came round immediately and quickly confirmed my worst fears. The machine was taken away for dissection and investigation. ‘What do you think it is?’ ‘Too early to say, but I’ll see if anything can be done. No promises of course, but I’ll do my best.’

I paced about the house, went for a short walk (displacement strategies again). It really felt like a medical emergency. The call came. ‘The good news is that I can interrogate the D drive, but your latest backup is corrupted so I’ve had to go back to the backup you did in early May. If that hadn’t worked it would have to have been January’s.’ I should add that this all happened mid-June. The call continued. ‘The C drive is completely shot! The only way to retrieve anything from it would be by forensic methods.’ That wasn’t going to be possible. Two new hard drives were purchased and installed, the backup transferred. Anyway, after a few further hiccups, I am just starting to feel less anxious.

I will not go through this again, ever. Now connected to my PC is a server which backs up in a different way automatically as well as the usual C to D drive backup. To finish this bit of autobiography, I have come out in a rash, the doctor says as a response to stress. You can Google it – the doctor did, there and then in the consulting room. ‘Guttate psoriasis’. The picture on the screen when zoomed in showed spots just like mine. How reassuring. The psoriatic Michael Gambon in Dennis Potter’s *The Singing Detective* was all I could think of. ‘Will I have to plaster myself with cream?’ ‘No, no, it will fade away in six to eight weeks, try not to worry about it.’ Well, this piece was on my to-do list, so that’s one I can tick off as soon as I’ve written it.

Annual General Meeting matters are looming, this year under the auspices of the Hinckley RMS, spearheaded by Mick Birchall. This will be on 9th November with first documents to go out at least 56 days before the event. I hope to see you there.

Incidentally, distance travelled before I wrote this: 44.5 miles.



WHO IS THIS?

MMARGARET TURNER OF SHEFFIELD RMS requests readers’ help in trying to identify the musicians featured in these two photographs. She found them among the papers of Margaret Long, a founder member of Sheffield GS. Nobody at Sheffield has been able to put names to them.



Margaret speculates that perhaps the person in the photograph shown left was a



singer at the Three Choirs Festival, since the back is stamped ‘Worcester, 10th September 1954’. On the table in the photo on the right is a miniature score and a Pelican book, ‘British Music of our Time’, edited by AL Bacharach, apparently first published in 1946. The copy shown here is for sale on ebay.co.uk (what isn’t?). Please let us know if you can provide answers to the above. ●

A Tribute to John Charles

By Norma Webster, Chairman, Wolverhampton RMS

JOHAN CHARLES, A MUCH-LOVED figure in many areas of music, has died aged 78. It was in October 1998, just after he had retired, that John Charles joined Wolverhampton RMS and proved to be a generous, humorous, forthright and highly valued member of our committee. He was a friend to all of us.

John was born in Oldbury on 21st July 1934 and he would always joke that it was a bad year for music, being the year that Elgar, Delius and Holst died. His family moved to Liverpool where in the early 50s John applied for a managerial post with the Liverpool Philharmonic Orchestra, gradually rising to be Orchestra Manager. From then until his retirement he was to spend his life working with orchestras, going on to the Royal Philharmonic Orchestra, the CBSO and the Bournemouth SO. John loved music and could not believe his luck that he had a career where he could frequently listen to first-class performances, with the opportunity of meeting world-class musicians, many of whom would become his friends. John had an easy-going and approachable personality which must have been a great asset during his working life.

When he retired, John returned to the Midlands where he shared a house with his long-time friend Sid Shemmands. He joined both the Wolverhampton



John Charles (left) pictured with Sir Malcolm Sargent

and Dudley Societies and became a great friend of Reg Davenport of Wolverhampton RMS and for many years they drove to as many concerts as they could. Through John's contacts in the musical world he was able to arrange for them to attend numerous rehearsals, and sometimes dinner with the musicians. He also contributed to some Federation events with talks about his life with orchestras.

Another passion of John's was his ever-growing valuable collection of autographs which he loved to show to any interested party. Whoever was lucky enough to have a conversation with John would be treated to interesting and sometimes very funny background information about conductors and musicians. Famously, Sir Yehudi Menuhin treated the whole orchestra to dinner after a successful concert. When the bill was given to him, he found his credit card, held it up and quite innocently asked 'Does anyone know what I do with this?' The orchestra roared with laughter and chorused 'We'll show you!'

On another occasion, when the orchestra was touring the Eastern Bloc, John managed to save the whole orchestra from being arrested when some of them became rather too jolly and broke a valuable old glass panel on a train. He sorted things out with the railway attendants who were going to call the police. He paid for the damage and the tour was able to continue.

We have fond memories of John, who died on June 7th. He was always helpful and interesting, and the biggest name-dropper we have ever had! •

Congratulations

to **Team Daventry**

on a very successful Music Weekend in
2013!

---ooOOoo---

The team is already hard at work on the 2014 Weekend and are approaching some interesting speakers.

Don't miss out! Make a note of the date

in your diary now!

9th – 11th May, 2014

Look out for further details!

FRMS CENTRAL REGION

AUTUMN MUSIC DAY 2013

Saturday 26th October
10.15 am to 4.45 pm
at the Quinborne Community Centre
Birmingham B32 2TW

Cost £14.50 including lunch

Details are sent to Societies in the region,
or can be obtained from
Regional Secretary, Mick Birchall
on 01455 823494

email enquiries to
Regional Chairman, Allan Child
allan.child@thefrms.co.uk

Technical Review

by FRMS Technical Officer Philip Ashton, based on his Forum at the 2013 Daventry Music Weekend

THE HI-FI/AUDIO/ELECTRONICS scene is slowly evolving. Most manufacturers are upping their ranges; loudspeakers are getting technically better and amplifiers are getting cheaper, except for those at the high end, probably due to their Chinese/Taiwanese manufacture, although designs remain with western companies. Some Far-Eastern manufacturers are producing their output from countries such as the Czech Republic, Slovakia, Hungary and Romania, to name just a few, similar to car manufacturers.

The main thrust is in surround-sound and TV, and sound in every room from the likes of Sonos, Naim and Linn. They are using internet streaming to give us music from around the world via radio stations in just about every country. Portable radios from Roberts, Pure and many others are now equipped with internet capability using your ISP's modem/router. If you go on holiday and you do not like what is on offer, provided there is a wi-fi connection, free or otherwise, then you can use your portable radio to access the internet. The world is at your fingertips.

Amplifiers are increasingly being provided with an iPod docking port, although the purists among you will shun them, I think. Generally, sound from an iPod is compressed – something that youngsters do not realise – although there are exceptions. With memory becoming cheaper each month, there is no need for compression and lossless files are available to download.

As I mentioned last year, headphones have proliferated and there are over 300 models to choose from, ranging from a few pounds to around £1000. I recently lost my Grado open-back phones. Their sound had been just perfect for me, the only drawback being that other people in the room could also hear them. Now I have a pair of AKG 550 closed-back phones. I can sit back and listen to my music collection in my very own sound world.

There has been a resurgence of interest for vinyl discs. One company managed to purchase two of the presses from EMI and is producing discs of extremely good quality, with others also being manufactured on the continent. This interest has spurred greatly increased turntable production from the likes of Rega. The turntable lets you get more engaged with the music, more so than with a CD player. The dealers I have spoken to are optimistic about the future and are trying to ride it out until times improve. Also, it's now very trendy for the younger generation to buy turntables.

Here are the current facts about something that may affect your TV reception to some degree in future. Things were a bit confusing when we moved to full HD (High Definition) and Freeview HD from HD-Ready. 4K UHD (Ultra High Definition) sets are now appearing on the market. Full HD sets build each picture from 1080 picture lines, each with 1920 pixels (about 2K). A 4K set displays 2160 lines, each with 3840 pixels (about 4K). Because both the number of lines and pixels has doubled, the total resolution has risen from 2.1 million pixels to 8.3 million pixels, hence the confusing, but mathematically accurate, boast that 4K TV has four times or 'quad' the resolution of 2K full HD. The technical standards are not yet finalised so the chip

manufacturers are not producing chip sets, and there can't be a new 4K Blu-ray standard. So as a way out, set manufacturers are offering 4K up-scaling from today's 2K Blu-ray discs and HDTV. This is a good stop-gap, but it means that people who buy a 4K set cannot be sure how it will work with future 4K broadcasts, downloads or Blu-ray discs that will deliver higher picture rates than the current HDMI can handle. At best, current 4K sets will just blank the screen when fed with too high a frame rate, while many 4K sets will be upgraded. At worst, some electronics could fry. This may not matter to the Sultan of Brunei who bought six Sony 84-inch sets from Harrods recently!

The government has just sold off a chunk of bandwidth for 4G (4th Generation) mobile broadband services, due to start this year. The frequency band is in the 800 MHz range. This is close to the 700 MHz frequencies used by Freeview. Interference will be worst in homes close to a 4G base station and aerial amplifiers will be swamped. The effect will vary depending on how busy the 4G network is, and the weather which can affect signal propagation in some cases. So any fault will be intermittent. Communications Minister Ed Vaisey has pledged £180 million for a 4G interference scheme, which the network operators will pay for through a company called Digital Mobile Spectrum. This company thinks the vast majority of affected households will simply need to fit a filter to their TV, to be provided by the scheme. But each house will only get one filter. A number of households will need to change platform, which could mean shifting from DTT (Digital terrestrial television) to cable or satellite viewing. This will be funded via the scheme. So be warned, this will definitely happen.

If you experience interference to your radio and TV reception, there are two ways of requesting help. First, contact the BBC. If you think it comes from a radio amateur, then contact Ofcom. Often the BBC refers you to Ofcom. If not from an amateur radio station, it could be from a number of man-made sources. For the most detailed information, look at this website: www.ukqrm.org.uk. This is by far the most unbiased website available to you. It was started by radio amateurs because Ofcom had been helpful to them in their regulation of manufacturers of offending equipment.

In our last *Bulletin* you may have read my report of my visit to the International Sibelius Festival. One outcome of that was finding a free website called classiclive.com [see page 16, Ed]. This offers, in high quality sound and vision, concerts given by the Lahti SO and others. I have recorded the audio content of the Sibelius Festival and also a few others. I have yet to find a way to download and copy both video and audio from the site but if anyone knows how, please let me know.

The independent retailers need our support. Many are reporting that customers come in for a demonstration and then leave to order the item from Amazon. Many are just holding on and could go into administration. HMV, Jessops and Comet are just a few examples. So pass on the word and support your independent retailers, or there will be more empty shops on our high streets. ●

YOUR FEDERATION NEEDS YOU ... **URGENTLY!**

AS PREVIOUSLY ANNOUNCED, Graham Kiteley is stepping down as FRMS treasurer after more than ten years in the position. Your committee is appealing to anyone who has a good appreciation of basic accounting and computing skills, and financial awareness, to come forward and offer themselves for consideration in taking over this important and rewarding role. **Secretaries are especially asked to make this vacancy known to their locally-affiliated members.**

To ensure an orderly hand-over of duties, the committee wishes to organise a shadowing role for Graham's successor, to work alongside him and share the tasks during the period ahead. Needless to say, all help and assistance would be available to enable a new incumbent settle into the duties.

The book-keeping process accounts for income, expenditure and cash flow movements. All our financial transactions fall neatly into the regular cost centres that feature in the published accounts and are recorded onto half-a-dozen spreadsheets. These are not complicated but are capable of providing all the information that the treasurer needs to report on regarding the Federation's financial performance. These records also form the basis of the annual and statutory accounts.

In addition to the regular accounting, the treasurer also deals with insurances and copyright licensing and does the pure number-crunching involved in billing affiliates for their fees and other charges.

Copies of all the Management Accounts are available to anyone interested. Please apply initially to the FRMS secretary, Jim Bostwick. Contact details are at the back of this *Bulletin*.

Letters and emails

Niccolò Jommelli: unjustly neglected

17th September 1714: Niccolò Jommelli was born at Aversa, near Naples. In the decade from 1736, his operas were performed in Bologna, Ferrara, Naples, Padua and Turin. In the early 1750s he was composing sacred music as Maestro di Cappella at St Peter's in Rome, while still producing operas for Rome, Parma, Milan and Vienna. In 1754 he moved to Stuttgart to serve the opera-mad Duke of Württemberg where no expense was spared in the musical sphere and he took full advantage of the facilities.

He returned to Naples in 1768, composing several more operas. At the time of his death in 1774 Jommelli was regarded as one of the greatest composers of his time: an obituary in Stuttgart declared that 'Europe had lost its greatest composer'. A French commentator wrote that 'Jommelli could be regarded universally as the most profound and greatest artist who has ever distinguished himself in the harmonious profession'.

The English music-historian Charles Burney was lavish in his praise, and the current Grove, which devotes 3½ pages to his list of works, also comments very favourably on the quality of his work. The amount of music available on record is disappointingly small, but well worth seeking out. This writer is currently preparing a presentation on the music of Jommelli and his exact contemporary Gluck and will happily visit FRMS-affiliated Societies to present it.

Mick Birchall, FRMS committee and Hinckley RMS secretary

Where are they now?

From time to time when perusing my collection of CDs and LPs, particularly the latter, I am struck by the fact that some artists appear on the scene, make a stir through a few live performances and/or recordings and then seem to disappear from view.

Why is this, I ask myself? Is it just that I have not kept up with things artistic or are my perceptions correct? A few names spring to mind, e.g. Pierino Gamba. He recorded an LP of Rossini overtures (issued 1961, Decca SXL 2266), which at the time caused a sensation with a rave review in the *Gramophone*, both as to performance and recording quality. A CD reissue briefly appeared on Decca's (now defunct) bottom-priced label Weekend Classics 417 692-2. How are the mighty fallen in the eyes of Decca's marketing department!

Almost 20 years later, the Poles Kaja Danczowska and Krystian Zimerman recorded for DG an LP of Franck's Violin Sonata, coupled with Szymanowski's *Mythes*. Danczowska's performance was widely praised for her tone and perfect intonation. The CD reissue is, I believe, still available (DG The Originals 00289 477 5903). So far as I know she never made another recording for DG and seems to have disappeared from the scene.

Another name that springs to mind, if you are a devotee of baroque music, is Blandine Verlet. Precociously gifted, she recorded a good deal of Bach and Couperin harpsichord works for the late, lamented Philips label which, if reissued on CD, have never been widely available. However, some recordings might resurface on the Newton Classics label which is busily reissuing many original Philips LPs.

One wonders about this phenomenon which is not, of course, confined solely to music, but is prevalent in all the arts. Was it a matter of choice or a lack of promotion due, amongst other things, to having had a bad agent?

Perhaps one should rest content knowing that musicians who have left a relatively small recorded legacy compared to the 'greats' have, nevertheless, made a significant contribution to the art. Opinions please!

John Futter, Olton RMS

ROGER'S NOTES, JOTTINGS AND RAMBLINGS - Part Two

Roger Apps digs still deeper into his extensive music collection to discover more classic recordings of his favourite composers and artists.

My involvement with Czech music had started before I joined the Dvořák Society of GB in March 1974. I began, in 1963, with Ferenc Fricsay's version of 'Vltava', from Smetana's *Ma Vlast*, on a DGG 7-inch record; I then progressed through the popular Dvořák Symphonies (7-9). The arrival on disc of the complete symphonic cycle on Decca with the LSO and István Kertész



István Kertész

whetted my appetite, as did another from Witold Rowicki on Philips, again with the LSO. My first stereo LP was Dvořák's Eighth Symphony with Kertész (a really great performance, I think) and was followed soon

after by the Rowicki version of the Sixth. Again this was a resplendent rendering.

What an orchestra the LSO was then, built by Doráti (a great orchestra builder if ever there was one), Solti and Kertész. Yet the LSO was torn internally by constant strife, culminating with Kertész's sad departure in 1968.

During this time I was listening to the 17s 6d issues from Supraphon: Janáček's *Sinfonietta* and *Taras Bulba* in riveting performances by Karel Ančerl. (How could Ančerl conduct *Taras* after all the terrible suffering he had endured in Auschwitz during World War II?) Ančerl heralded the golden age of the Czech Philharmonic (1950-1968) producing recordings such as Prokofiev's *Romeo & Juliet* Suites, and the



Karel Ančerl

Concerto for Orchestra, Violin Concerto No. 2 (with André Gertler) and the Viola Concerto, all by Bartók, as well as Shostakovich's Symphony No. 1 and No. 5. He was just as good in Brahms, including a superb



Zdeněk Mácal

Double Concerto with Josef Suk and André Navarra. Conducting came naturally to him in Dvořák and Martinů, so it's a pity he left so few stereo discs of their music. I have always regarded the recording of Martinů's Symphony No. 4 by Martin

Turnovsky and the Czech PO as unbeatable. It appeared on Supraphon as an LP and has now been reissued on the very enterprising Apex label.

I also came to appreciate the recordings of Zdeněk Mácal, especially the early ones on LP, still

not reissued by Supraphon. Their back catalogue has so many treasures including Josef Suk's *Radúz and Mahulena*, coupled with a yearning *Fantastic Scherzo* yet to be equalled in its intensity. How Mácal digs into the cello and horn section midway through is poignant beyond belief – an anticipation of the Soviet invasion to come?

Vítězslav Novák's *In the Tatras* coupled with *Eternal Longing* with Karel Šejna is another favourite. I have, though, never much cared for Charles Mackerras in the Czech repertoire despite his Prague training with Václav Talich.

The Dvořák Society of GB was founded at Gypsy



Vilém Blodek

Hill, not far from Crystal Palace, where Dvořák stayed during some of his visits to England. In the early days of the Dvořák Society it seems it was obligatory to have the name Ian, either as a first or second forename. Ian Truffitt founded the Society but, soon after, tragically died in a road accident. Ian Watt was secretary for many years

but returned to his native New Zealand in 1989. Ian Gledhill is still going strong on the Sussex coast and giving presentations to Recorded Music Societies. As for me, Roger Ian, I served on the committee for a few years but eventually ceased my membership owing to increasing work commitments.

I did travel to Prague in 1977 as a representative of the Dvořák Society, something of a fateful year during which there was a crackdown on dissidents, including Václav Havel, by the Communist authorities. Prague then was an unspoiled city. Western commercialism has transformed it, but not to its advantage, I believe. During that 1977 trip I took in visits to many record stores around the city, finding gems such as an LP of music by Vilém Blodek.



Jaroslav Ježek

His Flute Concerto and *Romeo & Juliet* have yet to be issued on CD – come on Supraphon! Panton released a piece by Jaroslav Ježek, the ballet music *Nerves*, which suited the mood very well in 1977 Czechoslovakia!

I still regard Ančerl and Mácal as the true Czech interpreters and it is good that, much more recently, Mácal and the Czech PO have recorded, in SACD for Exton, the complete Dvořák symphonic cycle, this whilst he was chief conductor. ●

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BULLETIN

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Should you wish to submit copy and it is in manuscript form or on CD, please send it direct to the editor at the address shown left. If your copy is available as an email attachment, send it to: editor@thefrms.co.uk

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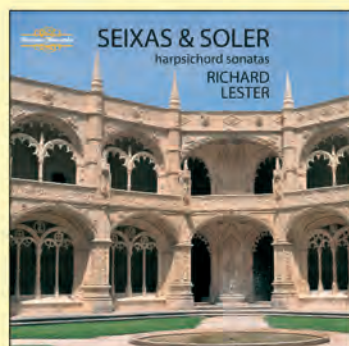
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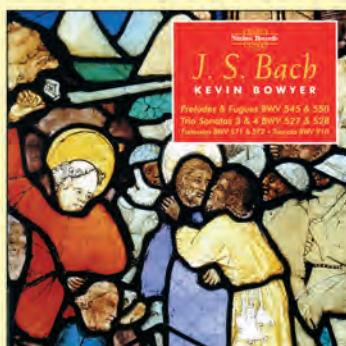
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