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Editorial - The Bulletin

Although I have been a member of a FRMS affiliated society for many years, it is comparatively recently that I became aware of the Bulletin. This followed a Committee decision of my society to obtain sufficient copies to enable all members to read it. It was always an enjoyable read. The Spring 1999 edition looked very different with a more modern design; it had been edited by Reg Williamson (Assistant Editor) and contained the news that a new editor was required. Having had relevant experience, with some trepidation I volunteered and soon found myself in the hot seat.

It didn't take long to discover that the Spring edition had coincided with a major change within Maxiprint, our printer for many years. This was a modernisation of their pre-press process so that it was now all produced by computer and they could no longer deal with traditional artwork. This move is common within the printing industry and can lead to greater efficiency and reduced costs. Unfortunately the standard computer set-up used within the printing industry is on Apple Computers and software which is incompatible with most desktop publishing arrangements, including mine. The Spring edition had been designed by Maxiprint (which the Federation had to pay for); they had done an excellent job but both for the sake of economy and future flexibility, a way had to be found to enable standard computers to be used to produce design work with other software. A series of discussions, followed by extensive trials were undertaken with Maxiprint, who were most co-operative.

Eventually we identified a programme called 'Acrobat' which could act as a link between us. I bought a copy and trials were successful. The last edition of the Bulletin was designed by me using 'Ventura' and sent to Maxiprint in 'Acrobat' format. Printing was about to start when a last minute snag manifested itself. The 'Ventura' User Group, of which I am a member, was able to solve the problem and new plates were made and the edition was published on time.

The Bulletin editor is automatically appointed to the Board of FRMS and I attend Committee meetings as a full member. It was made clear from the onset that I had editorial freedom and no attempt has been made to dictate what I write. The business and financial control of the Bulletin is vested in the Publications Board (PB); this is comprised of the Chairman and Vice-Chairman, the Bulletin Editor, Assistant Editor and the Marketing Manager. At the

first meeting of the PB I attended, it was agreed that we should follow the example of the Musical Weekend and establish a separate cost centre for publications, with its own budget and bank account. This has been agreed and it has now been confirmed that Patrick Russell, as treasurer of the Cost Centre will join the PB.

The PB is undertaking a review of the finances of the Bulletin, the price has been maintained for several years, but inevitably costs have increased and a small price adjustment is needed. To ensure that we continue to have the printing done at a good price, competitive quotations are being sought. The long term aim is to increase frequency of the Bulletin from two to three times a year and we shall do this when the financial position is satisfactory.

It was a great surprise to me to observe the heat engendered at the AGM concerning the cost of printing the Spring edition of the Bulletin. Whilst it is obviously a question of opinion of whether the edition should have been cancelled, I believe there is no evidence that it could have been printed on time any cheaper given the technical problems involved. Although not involved, I feel that most members would have been disappointed if the edition had not appeared.

So far as the Bulletin is concerned, I am optimistic. I am enjoying the job as editor, many members continue to send in copy (although we can always do with more), Cathy Connolly is doing a wonderful job as Marketing Manager, Reg Williamson as Assistant Editor has been most supportive, and the Publications Board has been encouraging and helpful. It is a great pity some of the associated politics have become so poisoned.

The Bulletin's greatest problem is readership. In an ideal world, it would be provided to every member of affiliated societies as it is potentially the main link between all the music lovers in our movement. As it is, many members have never heard of the magazine much less seen it. When visiting other Societies I have received the comment "What is the Bulletin?". Some societies only receive their one complimentary copy and it is hard to believe that this one copy is circulated to all members of the society. I make a plea for all societies to review their arrangements regarding the Bulletin and attempt to increase the circulation so that every member has chance to buy a copy or at very least to have chance to read it.

Arthur Baker

Annual General Meeting

The 57th Annual General Meeting was held on Saturday 30th October 1999 at St David's College, Lancaster.

The Chairman, Mr John Gilks, introduced Mr Michael Dootson, chairman of the Lancaster RMS who in turn welcomed the Federation and delegates to the city, saying how grateful his society was to be invited to host its annual general meeting this year.

Mr Gilks announced that although the closure of the ballot had been timed for 1.45pm, he had received representations to make this coincide with the opening of the meeting at 2.15 and this had been agreed. There had also been a number of comments indicating misgivings that the ballot was in the hands of the Secretary even though she was a candidate. The Chairman expressed his support for the Secretary but if this were the wish of the meeting, the ballot could be redone and considered at a new General Meeting. A vote was held which confirmed unanimously that the existing ballot should be used.

After the minutes of the 1998 AGM were agreed, the Committee Report and the Secretary's Report were presented. Both reports indicated real progress

despite some problems; after a number of comments, both were carried unanimously.

Mr Hamilton, the Treasurer, had circulated a copy of the Accounts to all affiliated societies and also his Report in which he described the year as being financially poor, mainly due to an overspend on the Spring edition of the Bulletin and also a loss made at the Musical Weekend at Corby. The Report had not been discussed with or circulated to the remainder of the Committee. Considerable heated arguments followed between members of the Committee on the one hand and Mr Hamilton and various supporters on the other hand. Finally acceptance of the Accounts but not the Report was proposed by Mr Whittle (Epsom RMS); this was carried unanimously.

Mr Gilks then presented a Chairman's Address. He outlined changes introduced during the year which he considered important and also thanked the members of the Committee for their support and gave special thanks to Miss Pamela Yates, who was leaving the Committee, for devotion to duty for many years. He touched upon problems with the



The FRMS Millennium Musical Weekend



will be held in the
Moat House Stratford Upon Avon
April 14/16 2000

Edward Greenfield, FRMS President in conversation with Anthony Pollard,
former owner of the Gramophone Magazine.

Howard Hope, Chairman of the City of London Phonograph and Gramophone Society.

Derek Horsman, formerly of the BBC Transcription Unit talks about his
involvement with the issue of recordings from the BBC archives.

Jennie Goossens talks about her father, the famous oboist Leon Goossens.

Sakari Oramo, Music Director of the CBSO in conversation with Lyndon Jenkins.

"Cylinders to Cds and Beyond..." John Gilks takes us to the Compact Disc and
Reg Williamson gives us a few hints of what the future holds.

Piano recital by Martin Roscoe with works by Haydn, Beethoven, Chopin,
Szymanowski and Liszt.

John Huntley - Music for Shakespearean Films.

Bookings have been open for some time, so please, send a SAE to:
Marjorie Williamson, Secretary (address in the back of the Bulletin) for a booking
form and copy of the programme. For any further information, Marjorie is accessible
by phone or e-mail: the-frms@beeb.net

Treasurer, but denied any vendetta against him. At the end of the year, there had been a positive balance and the Chairman stated that he considered the Treasurer's Report to be misleading and in part inaccurate. He now felt obliged to ask the incoming Committee at their first meeting to consider whether they now had confidence in Mr Hamilton continuing as Treasurer. Further heated discussion on the financial aspects followed.

Dr John Phillips and Mr Patrick Russell presented a report on the legal status of the Federation. The Federation was a company limited by guarantee and the question revolved around the question of whether the company was responsible for all its activities or whether there was a separate body which responded to the affiliates. The legal position indicated that the former was correct. The position had to be resolved before the next AGM. It was agreed that the position should be clarified by the Committee and the outcome reported to the next AGM.

The election results for elected officers and Committee members were announced. Mrs Marjorie Williamson was re-elected as Secretary; Mrs Ann Davies was elected to the Committee but resigned before taking position. The new Committee and FRMS Board will comprise:

Chairman	Mr John Gilks
Vice Chairman	Dr John Phillips
Secretary	Mrs Marjorie Williamson
Treasurer	Mr Chris Hamilton
Committee	Ms Cathy Connolly
	Dr Len Mullinger
	Mr Patrick Russell
	Mr Brendan Sadler
	Mr Reg Williamson

The Technical Officer (Mr Dennis Bostock) and the Bulletin Editor (Mr Arthur Baker) will also serve on the Committee and Board. In accordance with the constitution, the Committee has the power to co-opt a replacement for Mrs Davies. Mr A. R. Mike and Messrs Durtnall Rowden were appointed as Independent Account Examiners.

A discussion was held on a proposal to sponsor a full or half-page advertisement in the Gramophone. Doubts were expressed whether the likely benefit was worth the expense and the proposal was lost by a large majority.

The meeting as a whole was a bad tempered affair with numerous interruptions and points of order, it was hard not to gain the impression that old scores were being raised; one member commented that the knives had been sharpened. Despite much provocation, John Gilks kept cool and chaired the

meeting with great patience.

After the business meeting an excellent dinner was served and this was followed by a piano recital given by John Clegg.

The programme started with a Chopin rarity, Six Polish Songs (transcribed by Liszt) and followed by Chopin's Sonata in B minor Opus 58. Both were played with great virtuosity and feeling. After the interval four pieces by Brahms were executed beautifully by John Clegg; the pieces were three Intermezzos and the Ballade in G minor. The final piece was a real rarity — 'Les Soirées de Nazelles' by Poulenc. This contained a Preamble — Cadence, followed by Eight Variations with a final Cadence.



The pianist introduced the works and also gave a particularly interesting talk about Poulenc and the last work played. Despite having a small cold, the pianist was on fine form and much appreciated by the audience. The concert brought the AGM to a warm conclusion.

No Confidence Motion on Treasurer

At the Annual General Meeting, much of the discussion revolved around the relationship of the Treasurer, Chris Hamilton, and the Committee (see article on the AGM above). At the first Committee meeting after the AGM, this was discussed and after considerable debate, a motion of no confidence in the Treasurer was passed with a large majority. The motion withdrew the management of the Federation's finances from the Treasurer and devolved it to the Chairman and Vice-Chairman pending the resignation of the Treasurer and a replacement being found.

The Chairman has written to all Societies explaining the events leading to this decision. The

bank account has been moved to a different branch and for the time being all matters concerning finance should be addressed to the Secretary in the first place.

AGM Procedures

Following a review of the various points raised at the AGM, a number of steps have been introduced by the Committee designed to increase democracy and transparency.

A procedure has been agreed whereby affiliated societies will be able to circulate the entire movement with any views critical or otherwise of Federation policies. The document must be signed by two Officers of the Society and sent to the Federation Secretary who will then include it in a normal circulation free of charge. There must be no personal attacks and the Federation Committee reserves the right to include comments where it is deemed necessary, particularly in the case of factual errors.

It was also agreed on a trial basis that members of affiliated societies, to a maximum of 12, may attend Committee meetings as observers.

Voting arrangements for officers and committee membership will be reviewed to ensure that there can be no conception of clash of interest when, envelopes containing votes are returned prior to them being passed to the independent tellers.

The Federation Website

As I write this in mid-November 1999, the affiliates' interest in our Web site has escalated and the number of pages has reached 55, with 51 of those devoted to individual Societies. The reasons for this surge of interest are not difficult to understand. The number of free Internet Service Providers (or ISPs) continues to proliferate, it is now easier and cheaper to access the World Wide Web and the price of computers has fallen sharply. Then inevitably, at least one member in a Society decides to dip his/her toe in the attractive waters of the Internet. One of the first visits is to our very popular site, now visited on average about twice a day and the word gets passed around at the next meeting.

This encouraging trend at the present time is not without its problems for the future. So far, I have been reasonably successful at giving each Society page some degree of individuality, despite no claim to any artistic ability. So, in this respect, you all can help. If you want a page, first send the text you'd like on in a clearly typed page or better still, on a floppy disk. Material can also be sent to Marjorie by e-mail (she now has a new address: the-frms@beeb.net). If you have an attractive logo, so much the better; or you may do as enterprising Eastbourne did, take a

nice colour picture of the sea front. All this makes it easier for me. One other reminder to all Societies that already have a page. The onus is on you to keep it up to date, so as soon as any programme changes come along or you elect a new secretary, let me know. For that matter, any important changes. I am aware that I may not always be around to design pages, so if there is anyone that fancies exercising their skills at this unique craft, please contact me through the Secretary. I shall help all I can.

Reg Williamson

RLPO Live

Just over a year ago the Royal Liverpool Philharmonic Orchestra took the bold step of founding its own recording label 'RLPO Live'. These are recordings of live RLPO concerts, with patching material recorded in rehearsals. The label is managed and run by members of the orchestra, and the recordings are made by the RLPO's own recording company, Merseyside Sound Recordings, comprising two of the RLPO's horn players. The unique aspect is the royalty scheme. Each musician who takes part in a CD receives one equal share of the net profits, including conductors and soloists.

The recordings are released quickly, often while the concert is fresh in the memory. Three CD's appear each season, providing a highly collectable archive. RLPO Live is available from the RLPO, 0151 210 2895 and distributed by Disc Imports Ltd. (0161 491 6655)

Richmond Chamber Symphony

This is a recently formed Chamber Orchestra drawn from professional young freelance musicians in the South East. They place emphasis on music of the Romantic period to the present day. A millennium series called 'Beethoven Reinvented' has started, in which the complete cycle of symphonies are being played alongside music by Schoenberg, Webern, Wagner, Mahler and others. For tickets or more information call 0208 241 4572.

Guitar

A unique new design of guitar has been introduced by James Baker Guitars (no connection with the editor). This is a nylon stringed classical guitar hand built to a new modern design which is claimed to be able to be played at high noise levels without distortion, making it particularly suitable for amplification and recording. Details may be obtained by phoning 01787 277 379 (or e-mail: mbake12@ibm.net).



Annual General Meeting

As a first time visitor to the FRMS 1999 Annual General Meeting I looked forward to the experience. The venue first class, food good and John Gilks in the chair did an excellent job controlling what was at times an acrimonious debate. As a first time observer I found it impossible to take sides in the more heated exchanges. It meant little to me to listen to “I told him this” and “He did that” amidst cries of “Oh no he didn’t”. As an historian I required dates and times to fix and validate the exact sequence of events and these were not forthcoming. On reflection, perhaps it was just as well, I feel the cost in human relations would not be served by reviving the debate. It would be best to bury the past, learn from its mistakes, accept the present situation and build for the future.

One thing that struck me, instead of the voices of dissent being spread randomly around the hall as one would expect, they were all grouped together just in front of the treasurer. This smacks not of spontaneity but of pre-planning.

See you all at Stratford.

R. A. Downs. Chairman, Bradford R.M.S.

PS Congratulations on Bulletin — much improved.

Disk Jockey

Con Couac’s lighthearted piece ‘Confessions of a DJ’ (Bulletin 131) made my day.

As one of the DJs for my local club, The New Dean Music Club, Cinderford, Royal Forest of Dean, Gloucestershire, many of Con’s experiences rang bells with me. There is one exception, since at the NDMC the operators are seated at the rear of the hall (the better to determine amplifier volume), the view we get of our audience is just the backs of heads. Regretfully, no chance to enjoy OUR Cheryls!

There is also another exception, we are no longer asked to play LPs. A few years after CDs were introduced our vintage Thorens deck finally went to a vinyl heaven. At that time most of our presenters were either using CDs exclusively (we had our own CD player by then) or CDs and cassettes. Our decision was not to replace the Thorens. Instead, if a presenter insists on using LPs we invite him or her to bring their own deck (our amplifier can cope with this input, and it has a mono switch), or record the required tracks on to cassette, or to select discs from a member’s 3,000 CD library to which the Club has access. If the latter choice is made, we record the required tracks from CD on to cassette and send the

recording to the presenter for advance approval of the performance. On the night, of course, we use the CD to ensure best sound quality. (And, no, I am not one of those people who believe that vinyl sound is necessarily superior, it’s surely rather a matter of whether your ears prefer the compression inherent in vinyl recordings or the wide dynamic range of CD.)

From a DJ’s point of view I have to say that I am not sorry that LPs nowadays don’t appear on our playing lists: Mr. Couac summed up the LP replay problems most succinctly and amusingly.

One small innovation has struck our Club a presenter recorded his entire programme on to Mini Disk and brought along his own hardware to play it on. The DJ for the evening, not yours truly, although never having encountered the technology before, found the controls a delight to use and mastered them in minutes. The sound through our system wasn’t at all bad either — certainly better than cassette and approaching the dynamic range of CD. And no Dolby to fret about!

We now wait with bated breath for the next development. Will a presenter in the near future be asking us to play DVD or SACD recordings? If he or she brings along the appropriate hardware we’ll most certainly give it a go. Technofear is, thankfully, not something we suffer from at the NDMC.

Roy Fowler

Nazi?

I read with interest the very good article on van Beinum by John Phillips. Very good, but for one point, that Willem Mengelberg “disgraced himself by pro-Nazi activities during the Second World War”.

Certainly Mengelberg had access to leading members of the occupying forces. Certainly Mengelberg conducted in Germany during the war, and may, on occasion, have saluted in the manner of the National-Socialists.

The questions are:

- * Was he a fascist himself?
- * Did he use his position to cultivate contacts, and then use these contacts to help people in trouble?

Answers:

- * I have never heard of any indication from him that he was a fascist. (I ignore the notion that all conductors by their nature desire authority, and are

thus by nature prone to totalitarianism).

*There is abundant testimony that he did use his influence to protect “undesirable” people from “resettlement”.

Immediately after the war Mengelberg was put on trial. The Dutch, of whom I have long experience, are a peaceful and justice-loving people, but, after what they had been through there was, understandably, an element of ‘knee-jerk’ reaction. For example such was the attitude to Mengelberg that he was stripped of his position and honours before the trial, and even today many Dutch people who lived through that period are unable to think otherwise about him.

It is a sad reflection that Mengelberg and Furtwangler (so anti-party that as the Third Reich was collapsing von Speer, no less, tipped him off to go to Switzerland immediately for his health) have taken such opprobrium, whilst others, the K-word and the S-word, for example, who courted anyone who could advance their careers, have been bathed in glory ever since.

Eliot B. Levin. (Symposium Records)

Complete Works

In the Issue No.131 Gordon Wainwright argued against the use of extracts and short ‘complete’ works

in the programmes of Societies. As far as my own Society at Orpington is concerned I would say we fall into the category of occasionally playing works of more than 15 minutes.

I hope you will allow me the space to put forward a few counter arguments to Mr Wainwright, while admitting that some of our members think along similar lines to him.

I would not deny that one’s knowledge of music is enhanced by listening to complete works. I cannot endure for example, for any length of listening a certain broadcasting competitor of Radio 3.

Nevertheless I would argue that this is how one would listen to complete works, i.e. at home, either to one’s own records or, to extend one’s knowledge, from a broadcast performance or live concert.

Speaking personally I find the main advantage (attraction?) of attending a Recorded Music Society is to hear a range of music on the subject chosen, coupled with a good sprinkling of the presenter’s views and comments about the music. After all a good programme needs a great deal of time spent on its preparation and I appreciate the benefit of other people’s thoughts expressed in words.

I feel that it is a bit of a *non sequitur* for Mr Wainwright to refer to the use of long complete works as adventurous — we recently had an excellent programme of music from the 1960s decade, many of the items being perhaps only 5-8 minutes long. Now that was adventurous.

A E Brace

Societies and Programming

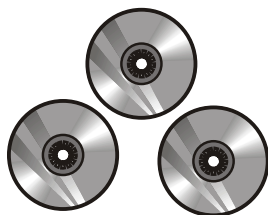
May I take the opportunity to comment on the letters from Reg Williamson and Gordon Wainwright in Issue 131. Reg’s letter, in particular opens up a lot of questions some of which I have pondered in the past. He is writing primarily about the situation when a society is closing or about to close. One could also apply his questions to an existing society.

I am a relatively new member of Rochdale Gramophone Society, which has about 25 members and a steady attendance of at least 60 to 70% of them at each weekly meeting. Being a small society most members are expected to present a programme each year and we also have members’ evenings and up to six visiting presenters.

We have a printed programme but it only lists the name of the presenter not a title for the evening. I am not sure, however, if including a title would always provide much more information. For example a friend of mine in another society gave a programme entitled “Ladies’ Night”. That could

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have had several interpretations and was actually a programme of music by female composers. Most titles are likely to be similarly cryptic. Are people more likely to try to attend for a named presenter or for a cryptic programme title, I don't know? There is not necessarily a universal answer.

What I take exception to in Reg's letter is his expression 'Friday Night is Music Night'. There is a great danger of becoming too elitist with this sort of approach and thereby driving members away. Because most of our members present a programme we get a good mixture. Some programmes are on a formal subject e.g. on a particular composer, but often a member wishes to share with others his or her pleasures and favourite pieces. I see all types of programme as being equally acceptable. After all every member pays the same subscription and is expected to listen to everyone else's choice of programme. Why should restrictions be placed on what they want to present?

Reg also mentions the importance of 'social' aspects of a society. There I think we score highly. The posts of Chairman and Vice Chairman alternate annually between different lady and gentleman members offering a fresh approach each year. Only the more arduous duties of Secretary and Treasurer continue for more than one year. Everyone assists

with refreshments on a rota basis and many members share the equipment duties also on a rota. (This contrasts well with societies where I have heard that the same people monopolise particular posts for many years and other duties are restricted to an 'inner circle'. Ordinary members are thus excluded from a wider participation.) Our social activities also include occasional visits to concerts, ballet and/or opera and an annual dinner.

Finally may I comment on Gordon's point about long pieces? To my mind it is all too easy just to play long pieces instead of designing a proper programme. I would only see a long piece justified if the presenter had a substantial amount of information about the piece and/or the composer to 'colour' the performance. Otherwise it smacks to me of laziness on the part of the presenter. He is quite right about how one can learn from complete works but a Society's meetings are not the only opportunity for such learning.

As I said at the beginning the two letters raise some interesting questions and I look forward to comments from others.

George Steele

Societies and Programming

I refer to the Autumn Bulletin letters. Chasing members below early retirement age is pointless but our age profile makes me query why there are few morning and afternoon societies, even allowing for venues being available only certain parts of the day. There are many daytime music classes held by university external music departments while Sunday afternoon and evening concerts of live music, are often held. Could this be the answer to the winter evening outing reluctance we hear about?

Playing short duration complete works increases the airing of unknown items, while playing movements from longer works hopefully encourages the audience to buy or borrow the complete works.

Apart from Bulletin - advertisers offering pre-chosen programmes many internal/external recitalists give programme secretaries only a title, either explanatory or enigmatic. Only when the programme starts do officials, members, and visitors know its musical content. Some recitalists only decide days before their programme. There is no element of 'catering only for members' in this.

Recitalists can give any length of work but if programme content were pre-publicised could 'pick and choose' member attendance be offset by increased visitor attendance? Visitors to 'blind' programmes often become members. Some

Nostalgia

"CYLINDERS TO CDs"

If you enjoy the Chairman's session at Stratford on Avon why not indulge in a weekend of nostalgia with the archive 78s, soundtracks and tapes of old broadcasts, all played on vintage equipment? Held at a residential college next Autumn

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Bassenthwaite Lake,

Cockermouth

CA13 9SH

(phone 017687 76276) 10th - 12th November

recitalists, by design or accident, do give programmes of a 'something for everybody' content.

As to giving young musicians a platform, many Societies are constituted as Recorded or Gramophone not as Music Societies. To be viable live programmes often need opening to the public and venues may not be large enough. Both of the towns served by our society once had excellent live Music Societies which basically foundered because of the scarcity and cost of performers, venues and publicity.

Dennis A. Tyrrell, Crewe

From the letters it is obvious that there is much concern about diminishing membership, but it seems to me that Mr Boyes has identified the main problem, when he says that the elderly population is increasing. Now it is well known that older people do not like going out in the evenings, especially in the winter when it is dark and the weather can be inclement.

So why not have alternative meetings at 2.00pm for the older folks and evenings for younger members. This would give everyone a chance to participate and programmes could be arranged to suite young and old.

Lindsay Wm. Cook, Glasgow

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I would like to strongly endorse all the comments and observations made in the September issue of the Bulletin by Joyce Knight regarding the plight of so many of our young and talented musicians. However, may I also enter a plea for so many of their predecessors who have already left college over the past few years and started to make what headway they can on the rocky road of a music career. As she so rightly implies so many of them have now given up in despair since, as with the rest of us, they all need to make a living one way or another and cannot rely on handouts from willing parents or others for very long after graduating.

With two very talented daughters and an equally talented young son-in-law, my wife and I are very well aware of the problem they all face. This led us a few years ago to start Bomar Promotions an entirely non-profit making operation, which attempts to act as an unpaid agency trying to bring together a little of this great wealth of talent and those who would like to engage them.

These young musicians are bedevilled by all sorts of financial restraints not the least of which is the very high cost of travel, and the usually unpaid time it takes, and accommodation where over-night stays are involved. Because of these cost many of these young people actually perform, when the rare opportunity arises, for a pittance which would have many of their contemporaries in offices and factories etc. calling for their shop stewards.

In all this we must not forget that many of your less affluent affiliates will have funding problems themselves but as Joyce Knight so rightly implied, if they all made the effort to employ just one or possibly two musicians or groups each year for a live performance that would make a tremendous difference and by giving them a ray of hope may even salvage some of their careers in the process.

R. G. Woodhouse, Boston, Lincs

Issue 131

On page 6, I am afraid that you missed out an important word in my letter. I am, in fact, President of the Wingerworth (Derbyshire) Music Club. Several people have spoken to me about this and they seem to be of the impression that I am far more important than I actually am!

I wonder if you would be kind enough to print a correction and also mention that I would be glad to hear from old acquaintances in the music world.

Kenneth Boyes.

Editor: I apologise for this misprint which was caused by a software fault.

FEATURES... FEATURES...FEATURES...

The Committee Meeting

I enjoy attending the Committee of the Recorded Music Society. They are held in an upstairs room at the Druids Elbow and no charge is made to the Society, but this is on the tacit understanding that drinks will be bought. Thus four times a year I get two pints paid for and also can enjoy watching the antics of my fellow committee members. My own contributions are negligible apart from a one sentence report that the equipment is working well, otherwise I quietly drink my pints of Olde Sheep Dip and observe...

The last meeting was opened by the chairman, Colonel Goodtruss. The Colonel, as he likes to be known, founded the Society in 1947 after he left the army after a distinguished career in the Home Guard Liaison Corps. He looked a little like Elgar but his distinguished looks were rather spoilt by frozen features, slightly stained moustache (he chews liquorice) and a disconcerting squint. He is the most enigmatical person I have ever met, always polite, tendency to fall asleep in the middle of a concert and a mind as sharp as a razor.

After the apologies for absence, the Hon. Secretary read the minutes of the last meeting. To my delight, Cheryl had been appointed Secretary a couple of years ago. The previous Secretary was a very experienced member who had made the great mistake of standing against the Colonel as Chairman, saying that after nearly 50 years he thought perhaps a change might be desirable. He lost the election (few could imagine anyone else but the Colonel as chairman). After the election the chairman made the old Secretary's life a misery and contrived to have him thrown off the committee because of a forgotten (except by the Chairman) rule introduced in 1953 limiting the time the Hon. Secretary and Vice Chairman could hold office. Secretly I suspected forgery (I had once read the old minutes and felt sure this rule wasn't there), but I kept quiet. The old Secretary now lived in the County Home for the Bewildered.

The chairman ran his meetings by allowing free reign to all speakers and usually there were two or three conversations going on at the same time. Cheryl tried her best to record what was said but frankly the results were mainly contradictory nonsense. However the draft minutes are checked by the Chairman who inserted key sentences stating what had been decided (by him!). No one ever objected and so the Chairman always got the committee decision he wanted. Almost a third of the meeting was taken up by Cheryl reciting this rubbish in her clear contralto voice.

I enjoyed every minute of it.

Anthony Fiddler, the Hon. Treasurer then gave his report; he was that endangered species, bank manager of the last remaining bank in our small town - I suspected that the bank management either had forgotten he existed or else did not have the bottle to tell him he had been replaced by a computer. He had with great skill spread the Societies money into a whole series of Building Societies which had converted to PLCs. By means of this, and also by stopping any attempt to spend money, we must be the richest RMS in the Country. The financial report summarised the latest figures on expenditure (negligible) and income (astonishing); no one ever stood up against the Treasurer mainly I suspect because they might have to deal with him at the bank some day.

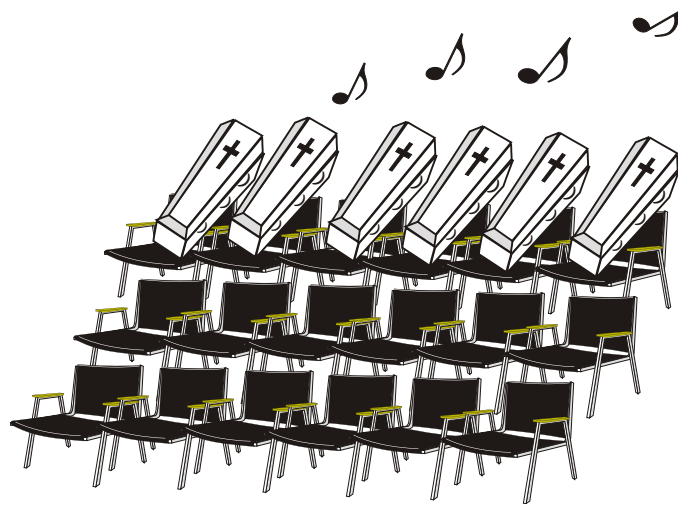
The Librarian and I each contributed a one sentence report on our respective activities. We then had a discussion lasting about an hour about where to hold our annual dinner. In reality there was only a choice between the Majestic Hotel (four stars) and the Fiddlers Elbow (one star) I had heard it all before and knew that we were bound to choose the Fiddlers Elbow as it was the cheapest — and the Chairman always supported the Treasurer. However I could not but admire the effort made by the younger and more progressive



members to move the event up-market.

The last item on the agenda always followed the same pattern; the Membership Officer, Trevor Fortisque, reported no change to membership but warned that 75% of the members were aged 65 or over and said that we should try to recruit more and younger members. Everyone agreed but someone always pointed out that our existing room in the Temperance Hall would only accommodate an extra five people and that a flood of new members (if only!) would cause problems. The Treasurer refused to release money for advertising (“proven to be ineffective and not cost-effective”). A plea to feature modern music, e.g. Stravinsky and Bartok, was rejected by a large majority; and a

tentative suggestion that we feature Pop received no support at all. Live concerts were deemed to be too expensive and so we reverted to the usual talk of encouraging more people by word of mouth.



Finally the Chairman stopped this discursive chaotic discussion, thanked us for our useful contributions and for the hard work of the officers. As I had a final pint in the Public Bar, I could not escape the vision of the Society in twenty years time, a few stalwarts on the front row and rows of coffins at the rear, all listening to

nineteenth century orchestral music.

Con Cuac.

FOUR HANDS MUSIC

A Century of Recording

In the first quarter of this new century it seems a good idea to have a quick resume of the progress of recording from the first domestic recordings to the plethora of different ways of storing sound (usually music) for replay at a later time whenever we feel in the mood.

In 1857 Leon Scott demonstrated that sound consisted of vibrations of the air, recording this with a bristle on smoked glass. We had to wait until 1877 before Thomas Edison made his talking machine and played back "Mary had a little lamb..." on a wax cylinder. Ten years later Emil Berliner produced the flat disc. A big step forward took place in 1925 (the year of my birth) with the introduction of electrical recording and the standardisation of turntable speed at 78 rev/min. Before that, speeds varied quite widely from 70 to 110 rev/min though 80 rev/min was fairly common. In 1945 Decca extended the upper limit of frequency from an average 8,000 cycles per sec to 14,000 with FFRR - full frequency range recording.

Columbia (USA) introduced the Long Playing



record by using a slower speed of 33 r.p.m. and a fine groove, which played up to 30 minutes per side. This was made possible by two things, the use of reel to reel tape as the 'master' and soft vinyl (without carborundum-like fillers) for the pressings. A stylus of smooth, hard sapphire or diamond was necessary to avoid wear to the record. Elliptical and other specially shaped tips are now available to extract the maximum detail from the groove with minimum distortion.

The stereo version of the L.P. was introduced in 1958, having been demonstrated by Arnold Sugden at the London Audio Fair in 1956. The introduction of Dolby B (the simplified domestic version of Dolby A, which is used in professional recording) enabled almost hiss-free recordings to be made and soon pre-recorded tape versions of commercial recordings flooded the market aided by Sony's 'Walkman' and other manufactures' copies, together with fitted Radio/Tape machines in cars. Music on the move was born.

All the above mentioned media were analogue devices, but in the early 1980s, digital recordings were being made — initially in the master tapes used as the source for stereo LPs. Soon however the Compact Disk with its crystal clear sound and silent background appeared and the days of LPs were numbered.

At the start of the 21st Century we have in current use CDs, MiniDisc, (Compact) Cassette, and audiophile LPs. I believe the CD will be the most popular form of commercial recordings for the next decade at least although, especially in the 'Pop' world, downloading music from the Internet will become increasingly popular.

Dennis Bostock, FRMS Technical Officer

A lady after performing with the most brilliant execution a sonata on the pianoforte in the presence of Dr. Johnson, took the liberty of asking him if he liked music.

"No, madam," replied the Doctor, "but of all noises I think music is the least disagreeable."

*(Morning Chronicle
August 16, 1816)*

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Music in the Twentieth Century

The Fifth Decade, 1940-1949, 'War and ...'

The 1940's was the decade in which my own musical interests were first stirred: though the music of the Twentieth Century did not interest me until the 1950's after all, I had some catching up to do!

In 1940 many of Europe's greatest composers found themselves far from the homelands to which most would never return. Bela Bartok, an intensely nationalist composer, was unable to compose for more than a year after he arrived in New York — perhaps the worst city in the world for a composer with such aural sensitivities. Even though friends obtained a sinecure for him at Columbia University it was not until he was able to get away for some time to Vermont that he was able to resume composition once more. The first of his '*American*' compositions was the arrangement of the Sonata for two Pianos and Percussion as a concerto. He and his wife, Ditta, gave the first performance at Carnegie Hall with Fritz Reiner conducting. The commission from Koussevitzky for the Concerto for Orchestra came as a godsend, as did a similar request from the young Yehudi Menuhin which resulted in the Solo Violin Sonata. When he became ill with leukaemia and realized that his days were numbered, he composed the Third Piano Concerto as a legacy for his wife. But he could not bring himself to complete the last seventeen bars. Although, after his death in 1945, it was completed by his pupil Tibor Serly, Ditta could never bring herself to play it.

In the meantime Bartok had also been working on another commission, a viola concerto for William Primrose. This was left in manuscript as a mass of loose pages and sketches the compilation of which would have been a matter of routine for the composer, but which presented Tibor Serly with a daunting task which he eventually achieved with remarkable success.

Bartok's death in the New World came at the end of World War II, in September 1945. Just eleven days later, back in the old world, Webern was tragically shot by an American serviceman. He had thought that the composer was reaching for a gun when all he wanted was a cigarette! Webern's music was to have a great influence on the post-war generation of composers.

During the war Schoenberg, also in America, suffered a severe heart attack which he survived despite having been diagnosed as dead at one point. The experience profoundly affected the String Trio he wrote whilst convalescing. At the end of the war he composed a short but significant masterpiece, *A Survivor from Warsaw*. It is an almost verbatim setting of an eyewitness account given to the composer by a survivor of the Warsaw ghetto. "I cannot remember everything..." are his first words. Mercifully not! Poor man! As befits the subject, this seven-and-a-half minute piece is one of the most harrowing ever written. I well remember the London premiere at the Royal Festival Hall.

'...one of the most harrowing ever written...'

Schoenberg was nearing the end of his career. Comparable circumstances from the events leading up to the war provoked a masterpiece from a composer on the threshold of his: Michael Tippett's *A Child of Our Time*. Also

during the decade he produced his Second and Third String Quartets and First (acknowledged) Symphony.

In the middle of the war Vaughan Williams had, against expectation, produced his serene masterpiece, the Fifth Symphony. Much of the music had been drawn from his on going, lifelong work-in-progress, *The Pilgrim's Progress*, and *The Valley of the Shadow* is never far below the surface particularly in the Scherzo where Apollyon makes his presence known. His next symphony, begun in 1944 and completed in 1947, was a very different work. (Has any composer since Beethoven produced nine symphonies so distinct from each other?) The Sixth Symphony, to the composer's annoyance, was dubbed his 'War' symphony. The only clue Vaughan Williams ever gave, albeit reluctantly, was a quotation from *The Tempest*: "We are such stuff as dreams are made on, and our little life is rounded with a sleep."

Another British composer who had a symphony premiered during the war was Edmund Rubbra: his Fourth. He conducted the first performance himself at a Prom in uniform having, with difficulty and some influential friends, obtained permission to attend.

But the most significant event in British music

during this decade was the first performance of *Peter Grimes* in 1946. Britten and Pears had followed W.H.Auden to North America in 1939. By 1942 they had become homesick and, at no small risk at that stage of the war, decided to return home. This had in part been prompted by reading a reprint in *The Listener* of a broadcast by E. M. Forster on George Crabbe and Aldeburgh. Crabbe's 'The Borough' provided Britten with his characters for the opera but not the plot. It was in Aldeburgh that Britten and Pears settled and, in 1948, founded the Aldeburgh Festival. The Edinburgh Festival had been established the year before.

One of the key works of the decade was the massive *Turangalila Symphonie* by Olivier Messiaen. (In the early 'fifties it received its first broadcast in the BBC Third Programme under the title: 'Olivier Messiaen: Genius or Musical Impostor'. Messiaen survived; the Third Programme did not — and today is in sad need of revival!) During the war Messiaen had been conscripted and almost immediately captured; he was interned in a prisoner-of-war camp in Silesia for two years. His fellow internees included a violinist, a cellist and a clarinettist. The camp also had an upright piano with some keys missing and others that stuck down when played. It was for these instruments that he composed, with pencils and paper borrowed from a German guard, the *Quatuor pour la fin du temps — Quartet for the End of Time*. This unique and affecting masterpiece received its first performance in the wash room! Messiaen's pupils included the leading figures of the next generation of composers — Boulez, Stockhausen, Xenakis, Alexander Goehr and, more recently, George Benjamin. Besides Webern and Messiaen, another major, but still little-known, influence on the music of the second half of our Century was Pierre Schaeffer. In 1941 he established what we would now call a multi-media group, *Jeune France*, which eventually developed into the *Groupe de Recherche de Musique Concrete*. He had already experimented with transforming sounds recorded on 78 rpm discs by changing the speeds and playing them in reverse then combining them to produce sounds that had never been heard until then.

In Russia, Prokofiev produced his great opera, *War and Peace*. In this decade times were troubled for him and his compatriot Shostakovich. Prokofiev composed two of his finest symphonies (Nos. 5 and 6), the ballet, *Cinderella*, and the three *War Sonatas* (Nos. 6, 7, and 8). Shostakovich made a great impression with the *Leningrad Symphony* written in that city while it was suffering under siege and bombardment. He also had a tremendous success

with the *Piano Quintet*. But the cynical disappointed Stalin who was expecting something triumphal to celebrate their great victory. He did not produce another until after the dictator's death in 1953. He also — not for the first time in his career — withheld another masterpiece, the *First Violin Concerto*. It was safer to publish chamber music and in this decade he wrote some of his best: beside the *Piano Quintet*, he produced the (No.2) and three *string quartets (Nos. 2, 3 and 4)*. The last of the great Russian Romantics, Rachmaninov, died in America in 1943 having composed his last work, the *Symphonic Dances*, simultaneously in two different versions, one for full orchestra, one for two pianos.

Many will regard Richard Strauss as the last Romantic of all; an idea that would have been ludicrous at the beginning of the century. He earns the accolade on the strength of the mellow works he composed in his eighties. They include: the *Second Horn Concerto*; the *Oboe Concerto*; the *Duett-Concertino*; his lament for the destruction of his beloved Munich Opera House, *Metamorphosen*. When he died in 1949 he left *Four Last Songs*, some of the most ravishing music ever written. They were first performed by Kirsten Flagstad at the Royal Albert Hall.

I mentioned the influence Webern, Messiaen and Schaeffer upon the avant garde. At the end of the decade and half way through the century they were in a crisis — none of them seemed to be capable of composing anything lasting longer than a few minutes! The impasse was resolved in the 1950s — the subject of the next essay.

Dennis A. Darling

WHO WAS AROUND IN 1940:

Silvestre Revueltas died in 1940

Age in 1940	Composed 1940-1949
83 Chaminade (d. 1944)	
82 Smyth (d.1944)	
77 Mascagni (d.1945)	
76 Strauss (d.1949)	Oboe Concerto; Horn Conc. 2; Duett Concertino; Capriccio; Metamorphosen; 4 Last Songs
75 Sibelius	
73 Koechlin	Symphony No.2; Partita;
71 Pfitzner (d.1949)	Symphony No.2; Violin Conc. Cello Conc. No.2; String Quart. 3
70 Lehár (d.1948)	
68 Alfvén	
Vaughan Williams-	Symphonies 5 & 6; Oboe Conc.;

FEATURES

	Partita; 49th Parallel; Oxford Elegy; String Quartet.2;	43 Korngold	Violin Conc.; Cello Conc.; String Quartet 3
Zemlinsky (d. 1942)		42 Eisler;	
67 Rachmaninov (d.1943)	Symphonic Dances	Harris -	Symphonies 4-6
66 Ives		41 Auric;	
Schoenberg	Piano Conc.; Theme & Variations; Survivor from Warsaw; String Trio; Phantasy	Poulenc -	Piano Conc.; Sinfonietta; Les Biches
65 Gliere	Rachel	40 Antheil	
64 Brian; Falla (d.1946)		41 A.Bush	Symphonies 1 & 2; Symphony 3; Clar. Conc.;
Wolf-Ferrari (d.1948)		Copland	Rodeo; Appalachian Spring; Quiet City; Symphonic Elegy for Webern
Ruggles	Organum;		
63 Dohnanyi; Quilter		Krenek	
62 Boughton	Avalon	Mossolov	
61 Bridge (d.1941)	Symphony for Strings (unfinished)	Weill -	Lady in the Dark; Street Scene
Ireland	Epic March; Satyricon Ov.;	39 Egk; Finzi; Hely-Hutchinson (d.1947);	
	Overlanders; Phantasy	Rubbra	Symphonies 4 & 5; Sinfonia Concertante
	Clarinet Sonata; Sarnia		
60 Bloch	String Quartet.2	38 Durufle;	
59 Bartok (d. 1945)	Piano Conc. 3; Conc. for Orchestra; Solo Violin Sonata	R.Rodgers	Pal Joey; Oklahoma!; Carousel; South Pacific
		Rodrigo	Piano Concerto; Violin Concerto
Enescu; Myaskovsky		Walton	Wise Virgins; The Quest; Music for Children;
58 Kodaly	Conc. for Orchestra; Missa Brevis; Czinka Panna		Scapino; String Quart; Violin Sonata
Malipiero	Symphonies. 3-7; Piano Conc..3; Stradivarius; Hecuba; String Qrt.6		Symphony 1; Divertimento; String Trio & Quartet 2
Stravinsky	Symphony in C; Symphony in 3 Movs.; Conc. for Strings;	37 Berkeley	Paganini Variations
	Ebony Concerto; Danses Concert- antes; Ode; Mass; 2-Piano Sonata	Blacher	
57 Bax	Piano Trio; Cello Sonata	Goldschmidt	Symphonies 2 & 3; Violin and Cello Conc.; Gayaneh
Dyson	Violin Conc.	Khachaturian	Warsaw Concerto
Webern (d.1945)	Orch.Variations; 2nd Cantata	36 Addinsell	Piccolo Conc.; Il Prigioniero
Zandonai (d.1944)		Dallapiccola	Violin Conc.; Cello Conc.2
55 Varese		Kabalevsky	Don Quixote; Follia di Orlando
53 Villa-Lobos	Symphonies 6 & 7~ Piano Concs. Bacchianas Brasilianas 7-9; Sextet	Petrassi	3 conc.; Return of Ulysses; Greek Dances
50 Martin	Petite Symphonie Concertante; Conc. for 7 Instr.;	Skalkottas (d.1949)	
	In Terra Pax; Golgotha	35 Alwyn;	
	Symphonies 1-5; Piano Conc. 3; Violin Conc.;	36 Jolivet -	Flute Conc.; Dolores; Poemes Intimes
	Lidice Memorial; String Qrt. 6 & 7	Lambert;	
49 Bliss	Miracle in the Gorbals; Adam Zero	Rawsthorne	Violin & Oboe Concs.; Corteges; Street Corner Ov.
Prokofiev	Symphonies 5 & 6; Cinderella; The Duenna; War & Peace;	Seiber;	Fantasia Concertante; Ulysses Quartets 1-4
	String Quartet.2; Piano Sonat. 6-9	Lutyens	Viola Conc.; Hor
48 Honegger	Symphonies 2-4; Conc. da Camera	Tippett	Symphony No.1; Little Music; Child of Our Time; Boyhood's End; String Quartets 2 & 3~ Violin Conc.
Howells	Music for a Prince; Clarinet Sonata		String Trio; String Conc.;
Milhaud	2-Piano Conc.; Violin Conc. No.2; Clarinet Conc.; Suite Francaise	Wiren	Oh Seasons
	String Trio	34 Frankel	Symphonies 7-9; Violin Conc.1; String Quart. 2-4; Piano Trio No.2; Piano Quintet Sea Sketches
46 Moeran	Violin Concerto; Cello Concerto; Sinfonietta; Rhapsody; Oboe Qrt.	Shostakovich	
45 Hindemith	Symphony in Eb; Symphonia Serena; 6 conc.; 4 Temperaments; Symphonic Metamorphosis;	G.Williams	
	String Quartets 5 & 6; 5 sonatas	33 Badings	String Quartets 4 & 5
	Catulli Carmina; Die Kluge;	Maconchy	Spellbound
Orff	Antigone	Rozsa	Symphony No.1; Holiday Ov.;
44 Gerhard	Homage to Pedrell; Violin Conc.;	32 Carter	Minotaur; Elegy
	Don Quixote; Pandora;	Messiaen	Turangalila-Symphonie; Harawi; 5 Rechants
	The Duenna		Visions de l'Amen;
Sessions	Symphony 2;		Quartet for the End of Time
Thomson	Cello Conc.; Portraits Suites 1 & 2		

31	Holmboe	
30	Barber	Violin & Cello Conc.; Capricorn Conc.; Essay No.2; Night Flight; Medea; Knoxville Symphonies 3-6; Piano Conc.; Circus Ov
	W. Schuman	
29	Hovhaness; Menotti	Piano Con.; Sebastian; Consul; Telephone
	Petterson; Reizenstein	
28	Cage	Sonatas & Interludes
	Francaix; Nancarrow	
27	Britten	Sinfonia da Requiem; Spring Symphony; Diversions; Young Persons' Guide; St Nicolas; Serenade; Paul Bunyan; Peter Grimes; Rape of Lucretia; Albert Herring; String Quartets 1 & 2
	Gould	Symphonies 1-3; Fall River Legend
	G.Lloyd	
	Lutoslawski	Symphony No.1; Paganini Variat.
26	Panufnik	Sinfon Rustica; Homage to Chopin
25	Searle	Suites for Strings 1-2; Night Music
24	Babbitt; Dutilleux Ginastera	Piano Sonata; Oboe Sonata
	Panambi	Estancia; String Quartet No.1
23	Harrison; Yardumian	
22	Bernstein	Symphonies 1 & 2; Fancy Free; On the Town
	Einem	Capriccio; Conc. for Orchestra; Danton's Death
	Rochberg; Zimmermann	Symphony; Conc. for Strings
21	Vainberg	
20	Addison; Brubeck Fricker Maderna	Symphony 1; Wind Quintet 2-Piano Conc.; Serenata; Kafka Study
19	Arnold Kokkonen	Beckus the Dandipratt Ov.
18	Foss Xenakis	Symph.; Piano Conc. No.1; Prairie
17	Ligeti Rorem	Violin Sonata
16	Nono	
15	Schuller	Cello Conc.; Horn Conc. and Trio
	Berio; Boulez	Pno Sons 1 & 2; Livres p. Cordes
14	Earle Brown; Feldman; Henze	Symphonies 1 & 2; String Quart. 1
12	Baird	Piano Conc.
	Druckman; Musgrave; Stockhausen	
11	Crumb; Denisov; Hoddinott; Mayazumi; Pousseur; Sculthorpe	
10	McCabe; Sondheim; Takemitsu	
9	Bussotti; Kagel; Williamson	
8	Colgrass; Goehr; Shchedrin; H. Wood	
7	Penderecki; Subotnik;	
6	Birtwistle; P. M. Davies; Mathias; Schnittke	
5	Maw; Riley; Sallinen	
4	Amy; R. R. Bennett; D. Blake; Reich	
3	Bedford; Crosse; Del Tredici; Glass;	
2	Bolcom; Corigliano; Wuorinen	
1	Brouwer; Tishchenko	

THE WORLD ACCORDING TO STUDENT BLOOMERS

The 'history' of the world has been pasted together by teacher Richard Lederer from genuine student bloomers collected by teachers throughout the USA. Extracts below relate to music and arts.

The greatest writer of the Renaissance was William Shakespeare. Shakespeare never made much money and is famous because of his plays. He lived in Windsor with his merry wives writing tragedies, comedies and errors. In one of Shakespeare's famous plays, Hamlet rations out his situation by relieving himself in a long soliloquy. In another, Lady McBeth (sic) tries to convince McBeth of a heroic couplet. Writing at the same time as Shakespeare was Miguel Cervantes. He wrote Donkey Hole. The next great author was John Milton. Milton wrote Paradise Lost. Then his wife died and he wrote Paradise Regained.

Meanwhile in Europe the enlightenment was a reasonable time. Voltaire invented electricity and also wrote a book called Candy. Gravity was invented by Isaac Walton. It is chiefly noticeable in autumn when the apples are falling off the trees.

Bach was the most famous composer in the world and so was Handel. Handel was half German, half Italian and half English. He was also very large. Bach died from 1750 to the present. Beethoven



wrote music even though he was deaf. He was so deaf he wrote loud music. He took long walks in the forest even when everyone was calling for him. Beethoven expired in 1827 and later died for this.

France was in a very serious state. The French Revolution was accomplished before it happened. The Marseillaise was the theme song of the French Revolution and it catapulted into Napoleon.

Contributed by Gavin Mist, York RMS

Some Notable Anniversaries

COMPOSERS - Born (b) or Died (d)

?.06.1626 Coperario John Comp. d
 20.02.1626 Dowland John Eng. Comp. d
 14.01.1676 Cavalli Pietro It. Comp. d
 03.11.1801 Bellini Vincenzo It. Comp. b
 11.01.1881 Cimarosa Domenico It. Comp. d
 21.02.1801 Kalliwade Johannes Cz. Comp.b
 12.04.1801 Kanner Josef Aust. Comp. b
 23.10.1801 Lortzing Gustav Ger. Comp. b
 04.07.1826 Foster Stephen U.S. Comp. b
 05.06.1826 Hallstrom Ivar Swed. Comp. b
 05.06.1826 Weber Carl Maria Von. Ger. Comp.d
 27.03.1851 d'Indy Vincent. Fr. Comp. b
 14.01.1851 Spontini Gasparo. It. Comp/Cond. d
 21.01.1851 Lortzing Gustav. Ger. Comp. d
 28.02.1876 Carpenter John A. U.S. Comp. b
 23.11.1876 Falla Manuel de. Sp. Comp/Pianist b
 03.12.1876 Goetz Herman. Ger. Comp. d
 19.04.1876 Wesley Samuel S. Eng.Comp/Org d
 12.01.1876 Wolf-Ferrari Ermanno. It.Comp. b
 17.05.1901 Egk Werner. Ger.Comp. b
 14.07.1901 Finzi Gerald. Eng. Comp. b
 11.04.1901 Hallstrom Ivar. Swed. Comp.d
 26/12/1901 Hely-Hutchinson Victor. Eng. Comp.. b
 11.01.1901 Kallinikov Vassily. Rus.Comp. d



17.02.1901 Nevin Ehelbert. U.S. Comp. d
 25.11.1901 Rheinberger Josef. Ger. Comp/Org. d
 18.05.1901 Sauguet Henri. Fr.Comp. b
 31.03.1901 Stainer John. Eng.Comp/Teacher d
 27.01.1901 Verdi Giuseppe. It. Comp. d
 26.12.1926 Brown Earle. U.S.Comp. b
 12.01.1926 Feldman Morton. U.S.Comp. b
 01.07.1926 Henze Hans Werner. Ger. Comp.b
 26.04.1951 Carpenter John A. U.S. Comp. d
 29.05.1951 Foerster Josef. Cz. Comp. d
 01.08.1951 Lambert Constant Eng. Comp/Cond. d
 13.11.1951 Medtner Nikolai. Rus. Comp/Pianist. d
 13.12.1951 Palmgren Setim. Fin. Comp. d
 13.07.1951 Schoenberg Arnold. Aust. Comp/Teacher d
 24.08.1976 Head Michael. Eng. Comp. d

Key b = Born d = Died Comp = Composer
 fp = First performance P = Published

Somm Recordings

FIRST PERFORMANCE/YEAR OF COMPOSITION OR PUBLICATION

1801	
Bocherini L.	Stabat Mater
Beethoven L.	Creatures of Prometheus (fp) Piano Concerto No.1 (p) Violin Sonata No. 5 (Spring) (p) Peter Shmoll
Weber C.M.Von	
1901	
Bantock G.	Tone Poem Dante Tone Poem Fifine at the Fair
Dvorak A	Rusalka (fp)
Elgar	Ov. Cockaigne Introduction & Allegro Pomp & Circumstance 1 - 4
Enesco G	Rumanian Rhapsody No.1 Symphonie Concertante for Cello
German/Sullivan	The Emerald Isle
Glazunov A	The Seasons Symphony No. 2 Symphony No. 3
Ives C	Piano Concerto No. 2
Rachmaninov S	Cello Sonata Suite No. 2 for two pianos Symphony No. 2
Scriabin	
1951	
Alwyn W	Concerto Grosso No. 2
Arnold M	Concerto for piano duet and strings Sonatina for Clarinet and Piano Two pieces for Violin and Piano
Berio L	Billy Budd
Britten B	Six Metamorphoses after Ovid Concerto for prepared piano
Cage J	Symphony No. 3
Chavez C	Pied Piper (Ballet)
Copland	Viola Concerto
Fricher P.R.	Songs of Babel
Goehr A.	Concerto for Piano and Strings
Gerhard R	Symphony No. 7
Harris R.	Symphony No. 5, Di Tre Re
Honegger A	Boulevard Solitude (Lyric Drama)
Henze H.W.	Sinfonia Concertante
Ibert J	Concerto for Flute
Jacob G.	Symphony in F sharp major
Korngold E	Little Suite for Orchestra
Lutoslawski W.	Penelope (Music Drama)
Lutyens E.	Sinfonia del Zodiaco
Malipiero G.F.	Concerto for Cembalo
Martin F.	Amahl and the Night Visitors
Menotti G.C.	Symphony No. 7
Prokofiev S.	Festival Te Deum
Rubbra E.	String Quartet No. 2 Horn Concerto
Schoeck O.	String Quartet No. 2
Sessions R.	Ballet Suite No. 2
Shostakovich D.	The Rakes Progress
Stravinsky I.	Pilgrims Progress
Vaughan Williams R	Romance for Harmonica and Orch.

This list is by no means exhaustive but should prove useful for programme planners.

Compiled by Brendan Sadler

OH DEAR WHAT CAN THE MATTER BE?

The matter is my pet theme of an ageing community in the Federation. We all know that there is a tendency for some older people to become more selfish, to be concerned lest they are left behind or above all, to become hard of hearing.

Having travelled around many societies recently to get a better feel of members' interests I heard a story of one venue where members were absorbed in the music when a latecomer arrived. She was partially deaf and, having made much disturbance in closing the room door, then proceeded to pass some two dozen people in making noisily for a seat in the front row. Once there — she proceeded to take her walking stick to pieces and put the three segments into a plastic bag. She then set her hearing aid with a stream of whistles and took off her plastic coat. She appeared quite unaware of her selfishness and no apology was offered.

On my first visit to the Torbay Weekend there was a woman in the row ahead of mine who persistently fiddled with her handbag and its contents. Many heads were turned towards her but to no avail.

So as a representative of FRMS, of which Torbay is an affiliate, I felt I had a duty to the other hundred or so folk in the hall and so spoke with the person in question. In a tactful manner I pointed out to her that a group of individual musicians had spent years perfecting their performances, they had then joined an orchestra whose professional conductor had spent hours studying the score from which they were playing. A recording company had paid experienced engineers to put the performance on disc. Various companies had spent millions in research & development to provide the best equipment to reproduce the disc. The Torbay disc jockeys had spent time buying and setting up their gear so that delegates had the best sound available. And then she had ruined everything by fiddling in her handbag.

Despite these examples, I have noticed both at Torbay and elsewhere that audiences are now more attentive than at one time

Now I must be careful not to trip on the stairs of the pulpit!

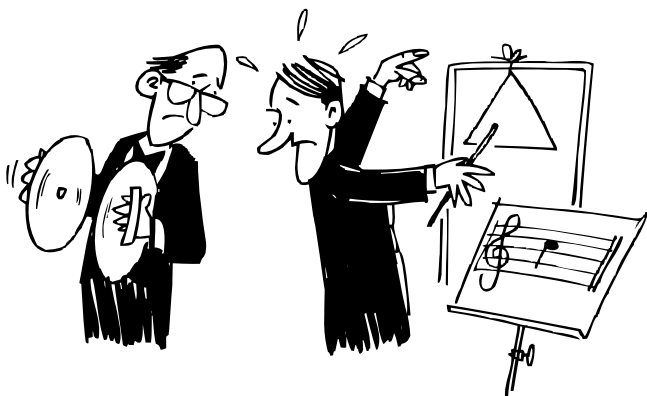
John Gilks

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Cymbals in Bruckner Seventh

Some years ago, the orchestra in which I play performed Bruckner 7 in St. Albans Abbey. A friend and I were down to play the cymbals and triangle. Obviously sustaining interest during the rehearsal series for a 75 minute symphony (or thereabouts) when you have exactly one cymbal crash or two bars of triangle roll is not easy. To make life more interesting, I played the cymbal crash one week and would then swap onto the triangle the next time the slow movement was rehearsed. In this way we swapped the parts between us and kept our grey matter alive!

For the concert, we maintained the tension by not deciding which instrument to play until the very start of the slow movement. And so on the night of the concert, we got to the pause between movements before the slow movement. My friend tossed a coin and it came to pass that I got the cymbals and he, the triangle. The movement moved inexorably towards its climax. Palms sweated, my friend fiddled with his triangle beaters....! And so the moment came: I gave



a huge cymbal crash, and my friend launched himself like a madman into the triangle roll. Sadly, he attacked the triangle with a slight excess of vigour as, just under half way through his two bars of roll, the triangle came off its clip and landed with a clunk on the stone floor of the abbey! People who know the symphony well will know that just after the cymbal/triangle moment, there is a cut off and the movement goes very quiet.

Well, in true percussionist style, my friend and I were reduced to helpless fits of giggles at this 'accident'. We then had to try and stifle these as the music quietened....which of course made matters worse! It took us nearly the rest of the movement before we got ourselves under control and in doing so, we got some very odd looks from the horns seated in front of us!

Since then, I have never been able to listen to this symphony without visualising this moment!

James Pickford

Note

Bruckner Seventh Symphony is performed in the Haas edition and also in the Nowak edition. In his edition, Haas eliminated the now-famous cymbal crash and triangle at the climax of the slow movement because he apparently believed that the notation "not allowed" over these parts was written by Bruckner himself and represented Bruckner's last thoughts on his score.

Nowak, however, was more interested in Bruckner's first thoughts, or did not accept the "not allowed" notation as an authentic change by the composer. And it's clear that Bruckner had included the cymbals and triangle in his original score. Accordingly, Nowak allowed the parts into his edition whereas Haas did not.

The Five Minute Quiz - Answers

Well, I did get a response this time for the results of the Quiz in the last Bulletin, but alas, no-one got it wholly right. So, here are the answers:

Bohuslav Martinu was born in a bell tower in Policka, in what is now Slovakia. Anyone who knows his music will not be surprised at that! Rutland Boughton began what he wanted to become the equivalent of the Wagner 'Ring' cycle. This would be performed at Glastonbury, an English "Bayreuth" with the opera cycle based on the Arthurian legend. The French composer Robert Nicholas Charles Boscha was convicted of forgery and sentenced to 12 years in prison; but he'd already fled the country, eventually dying in Australia. Don Carlo Gesualdo discovered his first wife and her lover in flagrante delicto and arranged for them to be murdered. Nasty piece of work. The Quartet For The End of Time was written in 1941 by Olivier Messiaen to be played by his fellow inmates whilst he was interned by the Germans in the last war. Finally, that little Caprice No. 24 (erroneously listed as No. 2) by Nicholas Paganini. One might ask, who didn't have a go at it? But prominent amongst the most successful are of course, Rachmaninov, Brahms, Schumann, Liszt, Blacher, Lutoslowki and maybe others I have missed. Oh, Jean English of Lancaster RMS did rather well; didn't get all of them but tells me that Andrew Lloyd Webber has had a go. Now, nothing surprises me any more.

Reg Williamson

CAF Services

R. M. Societies as Charities

The majority of Societies affiliated to the FRMS are simple unincorporated bodies with no formal legal status and are subject only to the constitution of the Society. This is perfectly satisfactory in the case of small societies which have only limited financial resources and with a correspondingly limited financial turnover and little or no tax obligations. Such small societies also will find that all or most of their insurance requirements can be covered by the FRMS insurance arrangements.

However in the case of some of the larger societies, the scale of their financial, or legal dealings are such as to make some kind of incorporation necessary or desirable. The advantages and disadvantages of being a limited company are fairly well known, but in some cases there can be considerable advantages for societies in becoming registered charities and this article describes certain features of charitable status.

The decision to become a charity should never be taken lightly. As well as satisfying the requirement 'to be of benefit to others', you will need to comply with all aspects of charity law and appoint trustees who are willing to become legally responsible for the control and management of the charity.

Before deciding what to do, you will need to talk to the Charity Commission. As well as registering charities, the Charity Commission monitors the sector to ensure charities abide by legal, fiscal and organisational requirements and operate within their mission statements.

The Commission is an excellent source of reference and advice, providing a telephone help line (0870 333 01233) and publishing leaflets examining every aspect of charity including 'Starting and Registering'. The Commission will also send out information packs to any organisation thinking of applying for registration.

Organisations deemed to be charitable can also be recognised by the Inland Revenue. Churches, community groups, hospitals and scout clubs are all recognised as charitable and, as such, are given the same benefits as a registered charity. This can mean reduced rent, VAT exemption, eligibility to reclaim tax on donations and access to the products and services of CAF (Charities Aid Foundation).

Itself a registered charity, CAF exists to help charitable organisations make the most of their resources. Its range of services are designed to bolster

new and existing sources of income and improve the effectiveness with which charities manage their funds.

Through CAF's CharityCard, for example, charities can sign up to accept tax-effective donations from 75,000 donors. Receiving donations costs nothing and CharityCard acceptors are listed in a directory sent to all card holders and published online at www.CharityCard.org.

CAF handles regular income from standing orders, direct debits, membership subscriptions and appeals' income through Gift Aid, credit and debit cards. CAF reclaims tax on charity donations which from April 2000 will include gifts of any amount. It also offers a range of services to relieve fund-raisers of the banking, computerisation and tax recovery relating to membership schemes and appeals.

Its banking services include the CafCash cheque account and CAF Gold deposit account, offering competitive rates of interest paid gross, easy access to funds and local paying-in facilities.

The CafCash account is ideal for charities that need to make payments by cheque, standing order and direct debit, while CAF Gold accounts pay a higher rate of interest for those charities not requiring these kinds of transactional facilities.

CAF has also established two 'common investment funds' which are managed by Deutsche Asset Management and regulated by IMRO. From as little as £1,000, charities can invest in the CAF Income Fund and the CAF Balanced Growth Fund and, in both cases, income is paid gross, removing the need for lengthy tax reclaims and giving the charity prompt access to the whole of their income.

Subject to regulatory approval, CAF is in the process of establishing a long term sustainable growth fund. Focussing on socially and environmentally responsible industries, the CAF Ethical Plus Fund will aim to provide a combination of income and capital growth.

Charity Commission

Website: www.charity-commission.org

Email: feedback@charity-commission.gov.uk

Helpline: 0870 333 01233

Inland Revenue

Tel: 0151 472 6037 (Charity Section)

CAF Website: www.CAFonline.org

Email: enquiries@caf.charitynet.org

Telephone: 01732 520 000

FRMS PRESENTER PANEL

Societies are invited to recommend successful presenters for inclusion in this section. Please note, for those charging a fee there is a modest charge per entry per annum. An entry on the FRMS Website is also offered free. In addition, many record companies are generally available on application to give presentations, especially the smaller firms. Contact the companies direct.

Officers and committee of the FRMS are experienced presenters and are generally available to give presentations within reasonable distance of home. Contact them direct (see inside back cover).

This supplement is intended to be a general guide to programme planning. Reasonable care is taken to ensure accuracy of the details given but neither the FRMS Committee nor the Editor can accept responsibility for any circumstances subsequent on the use of the supplement.



ASV Group

ASV Records, 1 Lochaline Street,
London W6 9SJ.
Tel: 0171 381 8747

Contact Marketing Manager
Ray Crick for details of
presentations available to
societies:

Anthony Barker

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Tel: 01462 451900

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W. Yorkshire BD9 4LY.
Tel: 01274 783285. Secretary,
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appreciated outside 30-mile radius
of Bradford.

Dr Harry Brierley

4 Sycamore View, Upper
Popperton, York YO2 6LN
Tel: 01904 785809

Tutor U3A Cambridge and
Barbirolli Society member.
Programmes devoted to various
aspects of the life and work of Sir
John Barbirolli. No fees but
suggest contribution to the
Barbirolli Society.

Paul Campion

91 Grosvenor Ave
London SW14 8BU
E-mail: pwpcampion@aol.com
Website:
<http://members.aol.co./pwpcampion/>
An enthusiastic TV quizzer,
Paul Campion took part in BBC's
MASTERMIND, answering

questions on Kathleen Ferrier
and Enrico Caruso. These
appearances led to two successful
books and a life as a public
speaker. His first book 'Ferrier
— A Career Recorded', charted
the recording career of Britain's
best-loved contralto, and
research uncovered some
previously unissued recordings.
The award-winning 'Glynde-
bourne Recorded' was published
to celebrate sixty years of the
Festival and is the first survey of
sound and video recordings
which feature Glyndebourne
forces. As a lover of fine singing,
Paul enjoys sharing this interest
with other enthusiasts
countrywide. Talks include:
Kathleen Ferrier - Her Life and Legacy
Glyndebourne Recorded - Sixty Years
of an Opera Festival
MASTERMIND - Secrets from the
Black Chair!
In preparation: La Divina: Maria
Callas, the Woman who changed Op-
era

Fee negotiable, plus expenses

Neil Collier

Priory Records, Unit 9b,
Upper Wingbury Courtyard,
Wingrave, Bucks HP22 4LW.
Tel 01296 682255. Britain's
Premier Church Music Label.
As distributor of 26 other

labels, Priory is available for talks and lectures to affiliated societies illustrated by material on cassette and CD.

The Dvorak Society

Promotes the music of all Czech and Slovak composers, past and present. A few of its members are invited on occasion to give talks and lectures to societies at various locations.

Enquiries to: Shawn Pullman, Hon Sec, The Dvorak Society, 32 Glebe Way, Burnham on Crouch, Essex, CM0 8QJ.

The Elgar Society

The Society will arrange for experienced presenters to give illustrated talks on general or specific topics concerning Elgar's life and work. Branch Secretaries to contact to arrange a speaker from the Society are:

London Dr R Clark,
61 Torridge Drive,
Didcot OX11 7QZ
Midlands Hywel Davies,
24 College Grove, Malvern
WR14 3HP

North West Mrs P Hurst,
60 Homewood Rd, Northenden
Manchester M22 4DW

Southern Region
Mrs J Nicholas,
9A Guildown Rd, Guildford
GU2 5EW

South West Region
Roger Dubois,
St Barnabas Vicarage, Daventry
Rd, Knowle, Bristol BS4 1DQ

Yorkshire Region
Dennis Clark, 227 Tinshill Rd,
Leeds LS16 7BU

Scottish Region
Sharron Bassett
6 Pitcorthie Road Dunfermline
Fife KY11 5DR

Adrian R. Falks

23A Nicholson Rd,
Addiscombe, Croydon
CR0 6QT Tel: 0181 654 4228

Adrian Falks has devised a large number of programmes which explore and describe places in England associated with distinguished composers and musicians through the ages. Although the programmes are primarily intended for the non-specialist, and aim to be entertaining, as well as informative, they include a wide range of recorded music illustrations and reflect considerable detailed research.

It is quite possible that he could deputise for indisposed presenters at very short (e.g. as little as twenty four hours) notice, provided that public transport is available. No fees; travelling expenses only.

UPBEAT RECORDS

David Fligg M. Mus., BA (Hons)

32 High Moor Crescent, Leeds
LS17 6DU.

Tel: 01532 687440.

Lecturer in composition and harmony at the City of Leeds College of Music. Conductor of the Wendel Singers. Chairman, W. Yorkshire branch of the Incorporated Society of Musicians. Various subjects, non technical, offer a sideways glance at music and musicians. Subjects include:

Excuse me if I forgot to insult you (Brahms)

Beethoven: trickster or genius?

Under the influence (Elgar)

I'll take Manhattan (New York)

I feel air from other planets: music, Europe 1900

A question of faith: British religious music

In Quires and Places: a musical travelogue

All frills and powdered wigs? (18th century music)

plus many others. Fee £70 plus travel.

Denham Ford

46 Wellington Ave, Westcliffe on Sea, Essex SS0 9XB.

Lectures on Beecham, Rudolf Kempe, Delius, 'The Golden Age' and other subjects by arrangement. Expenses only.

Robin Hales MA (Cantab)
FRCO (CHM) ARCM

Music Services, 29 Malvern Rd, Kingsholm, Gloucester GL1 3JT.
Tel: 01452 412397.

Copiously illustrated and succinct talks on:

Haydn in London: Two visits to England in the 1790s

Music in England 1750-1790

Impressionism to Avant Garde: Developments in French music during the 20th century

Bizet before Carmen: What had he written before his last and posthumously successful work?

The English Musical Renaissance 1880 - 1910

Music in England between the Wars
Mozart and the Masons

Career, Life and Works - Frank Bridge; Arthur Bliss: E J Moeran; Manuel de Falla; Purcell; Rachmaninov; Stenhammar

Vaughan Williams' Job - the audio/visual story of the ballet score

Elgar in Worcestershire (audio/visual)

Elgar in Herefordshire (audio/visual)

Fee £40 plus travel expenses.

Beresford King-Smith

Cantabile, 8 South Parade,
Sutton Coldfield, West Midlands
B72 1QY.

Tel/fax: 0121 355 5018.

Retired after 30 years as senior administrator with City of Birmingham Symphony Orchestra.

Talks available over wide range but major topic recommended is:

The History of the CBSO.

The talk is liberally spiced with anecdotes and can be tailored to requirements; viz: length, with/without musical illustrations, for which equipment can be provided.

Also introduces concerts with talk on music to be played.

Fee: £65, includes travel up to 10 miles from Sutton Coldfield.

Alastair Mitchell LGSM

47 King Edward's Gardens
London W3 9RF

Tel: 020 8992 0600

Lecturer, conductor and musical historian. Former instructor/tutor for HF Holidays Ltd and Musical Appreciation Holidays covering the Bath and Cheltenham Festivals, and former horn player and organist. Editor of A Chronicle of First Musical Performances Broadcast in the United Kingdom, 1923-1996, and contributor on the orchestral music of Lt. Col. Sir Vivian Dunn KCVO OBE Royal Marines in a biography by Derek Oakley MBE.

Subjects:

Life and music of William Boyce

Symphonies of Ralph Vaughan Williams

*Symphonies of Sibelius

History and Development of the March (Military and Orchestral)

History of the Royal Philharmonic Society Orchestral

Colour: an every day study of orchestration

Music Travelogue throughout the United Kingdom (showing where first performances were given)

Highlights of First Musical Performances Broadcast in the United

Kingdom (gauges trends in twentieth - century British musical life, and the role of the BBC in their promotion)

Each talk can be tailored to local requirements, and can be extended to form a short series. Please send SAE for further details

Fees: From £75 plus rail travel and overnight expenses if over 10 miles from West London. Supplementary fee of £40 for specially prepared subjects, if required.

Miss Joy Puritz

149e Holland Rd, London
W14 8AS

Tel: 0171 602 4187 (eve) 0171 494 3130 (day). Granddaughter of Elisabeth Schumann and translator of her biography (written by the singer's son, Gerd Puritz).

Illustrated presentation entitled A Portrait of the Soprano, Elisabeth Schumann has been well received at the ROH Covent garden and The British Library National Sound Archive. Fee negotiable.

Siva Oke LRAM

13 Riversdale Rd, Thames
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Fax: 0181 339 0981

Former professional musician, veteran of the record industry and owner of SOMM Recordings, specialist label in choral and vocal music.

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Tony Pook (York RMS)

1 Lower Friargate, York
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Particularly interested in the music of lesser-known but tuneful composers of 19th and 20th centuries. Example programmes:

- Finland: Uuno Klami
- Poland: Mieczyslaw Karlowicz
- America: Beach, Bernstein,
- Gershwin, Gottschalk,
- Hanson, MacDowell etc
- Mexico: A selection from
Chavez to Ponce
- Czechoslovakia: Suk, Novak,
Fucik, Nedbal (aka the pupils of
Dvorak), Fibich, Smetana
- Russia: Borodin, Shostakovich
- England: The lighter Britten,
Vaughan Williams

No fee/travelling expenses.

Richmond Chamber Symphony

This is a recently formed professional Chamber Orchestra drawn from young freelance musicians in the South East. Members of the Orchestra are willing to come and give talks to recorded music societies in and about London. Contact Emma Harvey, Tel: 0208 241 4572.

Betty Roberts, ALAM

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Tel: 151 427 1854.

Former professional 'cellist
BBCSO, CBSO, Hall', RLPO
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- Glorious John — the life and work of
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- The versatility of the cello
- Shakespeare and music
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Donald Rooksby

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Tel: 1492 650244. Founder of
Derby RMS and general manager
Hyperion Records until 1986.

Subjects include:

- Over the Hills and Far Away — an evaluation of Frederick Delius
- Off the Beaten Groove — a personal search in the byways of music
- Britain's Brightest Record Label - some recent issues of Hyperion

No fee for Hyperion presentation; other talks minimum expenses. Midlands, N. England, Wales, Scotland preferred.

Michael Magnus Osborn OBE

171 Yarborough Road,
Lincoln LN1 3NQ.

Tel: 01522 523117

The Paderewski recordings. No fee. Travel expenses over 100 miles.

John A Smith (Gillingham RMS)

Will travel anywhere within 35 miles of Chatham. More or less anything from Bach to Bacharach but particularly English music, Debussy, Ravel, Delius and The Hollywood Musical (if TV/video available). Contact via FRMS Secretary.

Small fee and travelling expenses.

Julian Williamson

18 Balfour Avenue, Hanwell,
London W7 3HS.

Tel: 0181 579 5643.

Lecturer, Conductor, Musical Director.

Presentations on all musical forms from chamber music to opera. Programme titles include:
The Prodigy Market - a look at the life style and problems of child prodigies from 18th century.

Haydn the Opera Composer - a stranger-than-fiction story of his 25 years as Director of an opera company.

The Diaghilev Ballet - An impresario who was neither dancer, musician nor painter transformed ballet. How?
Mozart's Death - the music of his last days and the strange events surrounding his death.

How dare he say that?! - A light-hearted look at music critics and examples of those who got it wrong.

Other programmes on application to the presenter.

Reg Williamson

67 Galleys Bank, Kidsgrove,
Staffs ST7 4DE.

Tel: 01782 782419.

Technical writer and designer for over 35 years, authority on all audio subjects. Former visiting lecturer at University of Keele. Wide musical interests; specialities include British, American and Scandinavian music.

Can provide own high quality playback equipment, including DAT, MD on request. Write to Reg for suggested programmes. No fee. Negotiable expenses only, to affiliates within 60 miles of Kidsgrove.

Clive Wilkes

70 Filching Road, Eastbourne,
East Sussex BN20 8SD.

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Society recitalist for many years. Programmes specialising in Romantic composers and film music. Details on request.

No fee; expenses only.

Note: the FRMS Secretary is always interested to hear of a Society's impressions, favourable or otherwise, of a particular presentation.

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FROM THE REGIONS... FROM THE REGIONS...

NERO in Consett

The annual gathering of the clans of North-East England was held on 9th October 1999 in Consett.

It turned out to be an afternoon of orchestral splendour, starting with a presentation by Consett secretary Jim Evans of music based on myths and legends

We first heard the Berlin Philharmonic under Abbada in Strauss's *Don Juan*, followed by the Philharmonica Hungarica/ Dorati in Kodaly's *Hary Janos Suite*. Last came the Bavarian Radio Symphony Orchestra under Kubelik in *The Water Goblin* by Dvorak.

High quality indeed and a hard act to follow, but successfully followed it was by our main feature of the afternoon — a centenary tribute to the late great Sir John Barbirolli, presented by lifelong music enthusiast and record collector Prof. John Derry. Whilst Barbirolli needs little introduction to music lovers, we heard a most interesting and entertaining account of his life and career illustrated with some superb recordings. As well as music by Delius, Debussy and Mahler we were most of all impressed by a stunning live 1970 recording of Elgar's *In The South*. The vitality and incandescence of the performance gave no indication that by then Sir John had only a few weeks to live.

The afternoon ended triumphantly with a thrilling account by Barbirolli's beloved Hallé orchestra of Tchaikovsky's *4th symphony*. In my opinion such a recording clearly refutes the view that live music is always better than recorded. One is truly grateful that such performances have been recorded for posterity.

Ted Shepherd, Newcastle RMC.

West Midlands Region Conference

This was the fourth annual regional conference held at Birmingham and Midland Institute on Saturday October 23rd 1999. It was arranged and introduced by Gordon Wainwright and Grahame Kiteley who provided an attractive programme deserving more support than it received. The 35 or so who did attend found it an entertaining and worthwhile day out accompanied by a copious lunch.

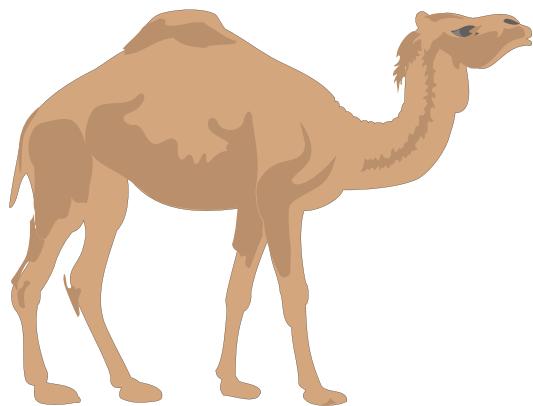
John Charles was Concert Manager at the RLPO for 11 years before coming to Birmingham in 1966. There followed a trip down memory lane for many of the audience as he recalled the late sixties and early

seventies at the CBSO. Much of that time Hugo Rignold was the conductor who admired the style of Toscanini and as a good string player himself was able to get the orchestral string section to produce a defined sound on the beat. Unfortunately only one recording by Rignold with the CBSO made it onto LP (Bliss, 'Music for Strings' for Lyrita) because he would not pass the recordings as being acceptable to him. We were able to hear some of that recording and then we had a special treat of hearing Jacqueline DuPre playing the Shostakovich first cello concerto for the only time. She played the Shostakovich with romantic overtones unsuited to the spiky rhythms of the piece and sounded quite unidiomatic. She was not happy with that performance and did not play the work again but what a rewarding archival treasure to hear! John had engaging and amusing tales to tell of the CBSO Education Programmes that sent them into local schools and of calamities when supporting the Welsh National Opera season and how, on the Eastern European Tour, they only just got home from Czechoslovakia as the Russians entered. Rignold and Baker, who were travelling privately, were stopped and had their passports withheld as they appeared suspicious characters.

Granville Bantock lived and worked in Birmingham for 34 years having accepted a post in the new Music School simultaneously turned down an offer from the Royal Academy which he felt would not offer him so much freedom to do his own thing. Because of this association and knowing there was to be a conference in Birmingham Ron Bleach of the Bantock Society rang to ask if he could attend and what it might cost. The tables were turned and now here he was giving us the history of the Bantock years. Bantock had come from New Brighton where in the tower (which was larger than Blackpool's) he had set up a brass band, then a tea orchestra and finally a full orchestra which were so popular that the Mersey ferry timetables had to be altered to accommodate them. He was well known to British composers such as Parry, Mackenzie and Elgar, because he was willing to programme their works. Both he and his wife Helena were linguists and she provided many of the texts to his works. They were able to produce hundreds of drawing room ballads which were an important source of income to composers then. Helena was rather moody, illustrated by an extract from the Helena variations. It was Bantock who invited Sibelius to Birmingham and Ron had brought along an interesting collection of photographs and letters including one signed on

behalf of Adrian Boult declaring that Sibelius should only be offered half-fee. Sibelius came bearing only a few guineas and a box of cigars. The cigars were confiscated at customs and he was fined for illegally importing tobacco into the country. His whole stay was at the entire expense of Bantock and from gratitude Sibelius dedicated his third symphony to him. When the Bantock Society was formed in 1946 Sibelius became the first president.

We heard Beecham introducing *Fifine* at the Fair before hearing parts of Beecham's recording. Of more recent recordings we were treated to part of Hyperion's *Sappho* which I discussed at some length a few issues ago. We were also treated to an excerpt of Omar Khyam from BBC production conducted by Norman del Mar with Sarah Walker. We heard the caravan scene which takes place at a watering hole in the desert and the approaching camels were signalled by genuine camel bells. The piece was atmospheric with chorus — rather like 'Kismet'!



Ron showed a photograph of Bantock on a camel and regaled us with the fascinating information that a camel takes 200 pints of water at a drink. We ended with a recording of Bantock talking about Sibelius and a rare Paxton recording of Bantock conducting one of his lighter pieces.

The afternoon speaker was Professor Andrew Downes, Head of School of Composition and Creative Studies at the Birmingham Conservatoire. He gave a talk entitled the "Process of composing a new oratorio for the Millennium" This work, 'New Dawn', is to be premiered at 19.30 in the Adrian Boult Hall on Friday February the 18th as we were reminded several times! The work, like many others by Downes, is in five movements and based on American Indian texts embracing their philosophy that all aspects of life are part of one landscape so there is no forward movement in time, but life leads to death leads to after-life in resurrection and a return to our ancestors. Andrew explored the background

to this work through earlier pieces he had written. The first to be heard was *The Marshes of Glynn*. This was a choral setting of the 19th century American poet and teacher Sidney Lanier although the marshes, we learned, are now covered in skyscrapers. The extract we heard featured John Mitchinson and, like all Andrew Downes' music, it was immediately approachable and tonal. That work had been a commission for the opening of The Adrian Boult hall in 1986. This led to the Sonata for eight horns which had been commissioned by the University of New Mexico, Albuquerque; a piece inspired by that cactus-dominated landscape. The two movements we heard were christened by a friend 'Wagon Train' and 'Pegleg'.

The work for eight horns led to the fourth symphony for symphonic wind band, again commissioned by the University of New Mexico but yet to be played there. The fourth symphony, in five movements, is a programmatic description of the Indian landscape and cities. One of the movements we heard was entitled 'Sky City', describing Albuquerque in the desert, followed by Sand dunes in the desert. This produced two simultaneous concerto commissions. The first, for two pianos, was written for an Italian Cathedral that had just been restored. The work has since been played in Paris and London. The other concerto illustrated was for guitar, bass-guitar and string orchestra with Jazz and African influences in the outer movements but with a central adagio described as Mozart-like. The Oratorio 'New Dawn' has a body of first and second guitars as part of the orchestration. Also linked to the new oratorio is the third symphony 'Spirits of the Earth'. This fascinating talk concluded with two works: Centenary Firedances (five movements) for Birmingham's Centenary Festival of music and fireworks (1989) at which 30,000 attended and 3000 copies of the CD were sold on the night. How many composers can boast of the sale of 3000 CDs in a single day? The final work was a commission to celebrate the 150th anniversary of the Institute of Mechanical Engineering and celebrates Western progress and material prosperity.

Gordon Wainwright and Graham Kiteley are again to be congratulated on an inspirational day.

Len Mullenger

The Scottish Nordic Festival is held as part of the 'Northlands Festival' every September in Caithness (not Orkney as reported in Bulletin 131). Programmes are entertaining and 'different'. Details can be obtained from Mr & Mrs Cameron (Thurso RMS), tel: 01847 892862.

West Surrey Region Annual Reunion

There was sunshine both outside and inside the Hall of our Lady of Lourdes Church in Haslemere on the evening of May 22 when members and friends from the societies forming the West Surrey Region gathered for their 1999 Annual Reunion. This once-a-year opportunity to renew acquaintance with our musical neighbours brings a great deal of pleasure, socially and otherwise. The warm welcome extended by Haslemere's Chairman John Weekes embraced not only those of us "out front" but also the sunny personality who was to keep us entertained throughout the evening — opera singer Anne Howells.

The comprehensive Notes in our Programme had left us in little doubt as to Anne Howells' distinguished career as a leading mezzo-soprano in opera houses and on concert platforms throughout the world. In the reality of the Reunion evening, however, it was her sheer ebullience and sense of fun that had us on the edge of our seats for the best part of two hours while she regaled us with stories of her earliest singing days and moments of high (and low!) drama both on stage and behind the scenes. Along

the way, we were able from time to time to sit back and enjoy recorded selections from her favourite "Bits and Pieces", ranging from Vaughan-Williams' Overture *The Wasps* — through Mozart, Brahms, Verdi, Britten etc — to Strauss's *Der Rosenkavalier*, in which she herself has been a renowned Octavian.

Although there had been no commitment on this occasion to the buffet supper that has become an Interval tradition at the Annual Reunion, the ladies of the Haslemere & Grayshott RMS more than satisfied our appetites with a wide variety of refreshments to accompany the wine as we took a half-way break. An event, then, after which one could say without fear of contradiction that 'A good time was had by all'; the Haslemere group illustrating once again what can be achieved with even only limited resources — but also with a good measure of enthusiasm and hard work. As for Anne Howells, one can only hope that the long and sustained applause, the closing expression of our thanks and a large bouquet showed how much we had appreciated her presentation and her company.

Les Warner

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for further details please contact Geoff Bateman, Secretary,
Bradford RMS 4 Frizley Gardens Bradford W Yorkshire BD9 4LY
Tel/fax 01274 783285

From the Societies... From the Societies...

Great Voices of the Century

Lleisiau Mawr y Ganrif

I suppose that one could say, on reflection, that 1999 was an 'annus mirabilis' in the annals of the Cardiff Recorded Music Society. It was felt by some of us that we could bid farewell to the century with a project of relevance and significance. The theme of the project came easily – Great Voices of the



Left to right: Derek Knee; Rowland Edwards; Wynne Lloyd; and Rainer Lenk

Century. What took the time was deciding whose voices were to be featured and how many.

After a great deal of discussion it was decided to highlight 48 singers in monthly presentations throughout the year. Furthermore these twelve meetings would be held of an afternoon and were to be in addition to the 30 or so evening programmes arranged by the committee. This initiative was offered to the management of St. David's Hall, our splendid concert hall in Cardiff city centre. Much to our delight the plan was accepted, dates were arranged and we were to be given Hall facilities on Level 5.

We as a Society would be responsible for the presentation using our own equipment manned by our own technical operators. An added bonus was the fact that this project would be incorporated in the St. David's Hall bi-monthly programme of events.

The group of five Society members who devised the project spent a great deal of time in making the selection of voices. Our '48' would not satisfy everyone. We easily agreed about two-thirds but the real debate was about the remaining third. But there had to come a time when our final list had to be cast in tablets of stone, otherwise there would be no progress.

Each programme of four singers had to achieve some kind of balance in timbre of voice, period of recording and variety of music.

Sponsorship was generously made by Post Office Wales and Harlech Television. Each programme would last 90 minutes presented in turn by four of the group of five with two guest presenters in Norman White of Nimbus and Anthony Freud, General Director of Welsh National Opera.

To our great delight and considerable relief our opening presentation attracted just over 100 and, apart from October when we had to encamp elsewhere because of World Cup Rugby, the average attendance has been 90. As the series drew to a close we were being asked if we had another project in the pipeline. There may be; we do have ideas!

Our relationship with St. David's Hall has been happy and sympathetic in what has been a mutually innovative venture.

As a coda the Society has included, in its evening programming for the New Year, a session under the title 'Also Ran'. We are mindful of the fact that our 48 would not be to everybody's taste so we shall devote this programme to the singers we had to omit.

It could be a long evening!

Wynne Lloyd, Cardiff RMS

Norwich Music Society

This well-established recorded music society still meets as it has done for most of its 50+ years existence in the beautiful Georgian Assembly House in the heart of Norwich.

It has had a long tradition of combining good programming with a strong, but covert, educational element; and as a consequence, has earned a place within the city's active musical life, acquiring a membership that appreciates what is on offer. Not only this, but it has attracted the active support of local professional musicians who actively contribute to programming. Unusually for a recorded music society, it not only plans ahead for a whole year, but apart from the month of August to give its hardworking Committee a rest, it meets weekly.

The programme projected for 2000 reflects the enormous diversity it aims to complement the rich fabric of this city's cultural life. For example, there are three live recitals as well as a four weekly series devoted to the movement away from tonality, beginning with Wagner's *Prelude to Tristan and Isolde* and ending with Krenek's Violin concerto and Stravinsky's *Dumbarton Oaks* concerto.

Norwich Music Society has also probably the

finest reproducing equipment of any Society, being an all Quad system with the ESL63 speakers, a system much admired by visiting presenters.

The Society is on the FRMS Web Site on - <http://www.musicweb.force9.co.uk/music/nms.htm> along with its programme for 2000.

Newcastle RMS 50th Anniversary

The Society first met in October 1949 under the title of Newcastle Gramophone Society and was founded largely as a result of the enthusiasm of the then Borough Treasurer of Newcastle-under-Lyme, Mr. Charles Lister and one of his colleagues, Mr. Frederic L. Boulton; they became the first chairman and secretary respectively.

From the outset, the annual subscription was 7/6d inclusive of refreshments and it remained at this figure for 14 seasons. The original equipment consisted solely of a large Decca radiogram, gramophone needles costing 3/7d per tin of 200, and it was about 10 years before a stereo set-up was acquired — Leak Stereo 30 amp, Garrard 301 turntable and Wharefedale speakers (all later updated of course). For 49 years the Society continued to hold meetings at the Arts Centre in Newcastle before moving in 1998 to more congenial surroundings in the same locality. At a time when concern has been expressed throughout the movement about dwindling membership, it has been reassuring to find that the total number of members during the 50th season was the highest for 20 years and only two short of the best ever.

At the first meeting in the Golden Jubilee Year, the committee arranged a surprise celebration when members were greeted with a glass of sherry and later during the interval were able to enjoy a slice of a cake specially made for the occasion. It had been beautifully decorated and the separate cake on top was artistically designed as a violin. Members and friends attended a 50th Anniversary dinner at the Potters Club in Stoke. After the meal the President, Brian Tipping, who as a teenager had been present at the first meetings of the Society, made a short speech recalling some of the past events and programmes. The evening ended on a light-hearted note with everyone attempting to complete the answers to a quiz that had been devised and distributed by the Chairman, Bill Booth.

BT

Putney Music

Putney Music may not be the oldest society affiliated to the FRMS, but at 50 years old it can safely claim to be one of the most distinguished. The brainchild of writer and musicologist Ralph Hill, its first meeting was held on 23 January 1950. The initial membership of 40 grew to 239 by the middle of June - the subscription then was one guinea (£1.05)! Ralph Hill died during the first year and his place as president was taken by no less a person than Sir John Barbirolli. In 1958 the music writer and critic Felix Aprahamian became President — a post he still holds.

In those days we met in the back room of a pub in the centre of Putney, and many were the eminent

names who were our guests - they included André Previn, Janet Baker and Sir Geraint Evans. Meetings were sometimes interrupted by the pub's canned music and the occasional drunk! After a while it became necessary to find alternative premises and this became a perennial topic of committee discussion. A nearby hall was used for a time, but it

was quite small, and access to it was via a dark pathway obstructed by some rather large dustbins hardly an auspicious welcome for world-famous musicians! Eventually the society moved to its present home, a large hall in a complex which also includes the local swimming pool. The hall seats about 200 in comfort (although the chairs are prone to squeak loudly in quiet passages!) and two friendly ladies provide excellent refreshments.

Speakers in the current season include Sir Thomas Allen, Yvonne Kenny, Nikolai Demidenko, Dame Margaret Price, Tony Palmer (showing his film about Rachmaninoff), John Tomlinson and Timothy West. As well as Felix Aprahamian we also have four hard-working vice-presidents and all five present a programme every season.

On January 24 a fiftieth anniversary dinner attended by members and guests was a great success.

Haslemere and Grayshott R.M.S

The Society recently concluded its 40th season which began with a programme of music composed during the last 40 years, combined with music played at the very first programme in the library in 1959. During the interval a cake was ceremoniously cut. The season also included programmes



presented by the soprano Miss Sheila Armstrong and the Hon. Laura Ponsonby. The season ended with the Haslemere Society organising the annual reunion of the South West Surrey Federation of R.M.Ss. Which included a delightful and very well received presentation by the mezzo Miss Anne Howells.

Torbay RMS

Torbay is another RMS which has just celebrated its 50th anniversary. It was formed by a 'bunch of enthusiasts', including the well known audio expert Donald Aldous. The Society has been addressed by a number of leading musicians including Isobel Bailey, Norman del Mar and George Hurst.

In the early 1970s, the famous Torbay Musical Weekend was started, this allows music lovers to meet, talk and dine together and has featured world famous and important musicians. The chairman is John J. Davis who joined in 1958 and is the longest serving officer. Its membership is well into three figures. The Society can be proud of it's outstanding history.

Surbiton RMS

Last July a special meeting was held to celebrate the 85th Birthday of Alan Bryant. Peter Jones, Chairman of the Sunbury Music Club, presented a programme opening with Stravinsky's



The Editor apologies that due to lack of space he has not been able to include reports from all societies which have written to him. Priority is given to finished reports, typed or in electronic form.

Birthday Prelude. It was followed by music mirroring various aspects of his life. Alan is best known as an organist but has a great interest in all aspects of music. He is pictured cutting his birthday cake.

Southampton Recorded Music (Classical) Society

The year 2,000 is a very special year for the Society as it will celebrates it's 50th Anniversary. Over the years membership has fluctuated and Venues have changed, but the club and it's members continue to function despite loss of members through ill health and old age and members moving away from Southampton.

We are very lucky to have as our Vice President one of our founder members, Mr Peter Powell, (now in his 80th year) still a very stalwart member if ever there was one. Our president is Professor David Brown, who has a passion for Russian Music and is a Tchaikovsky specialist. He has published a four volume set on the music of Tchaikovsky and is recognised the world over as the specialist in the music of this great composer.

If any founder members or past members who would like to join us at our Anniversary Dinner in June, please get in touch for old times sake.

Roy Cate. Chairman. S.R.M.C.

Yorkshire Regional Group

Annual Spring Music Weekend, at the Clifton Hotel, Queens Parade, Scarborough. 29th April to 1st May

Saturday

'Sir Granville Bantock', talk by Ronald Bleach, chairman of Bantock Society

'Respighi: Beyond the Pines and Fountains', presented by Ian Lacey of the Respighi Society

'Radio 3 Revelations', former Radio 3 presenter Malcolm Ruthven spills the beans!

Sunday

'The Best of the Millennium Penguin CD Guide', Editor Ivan March makes a selection

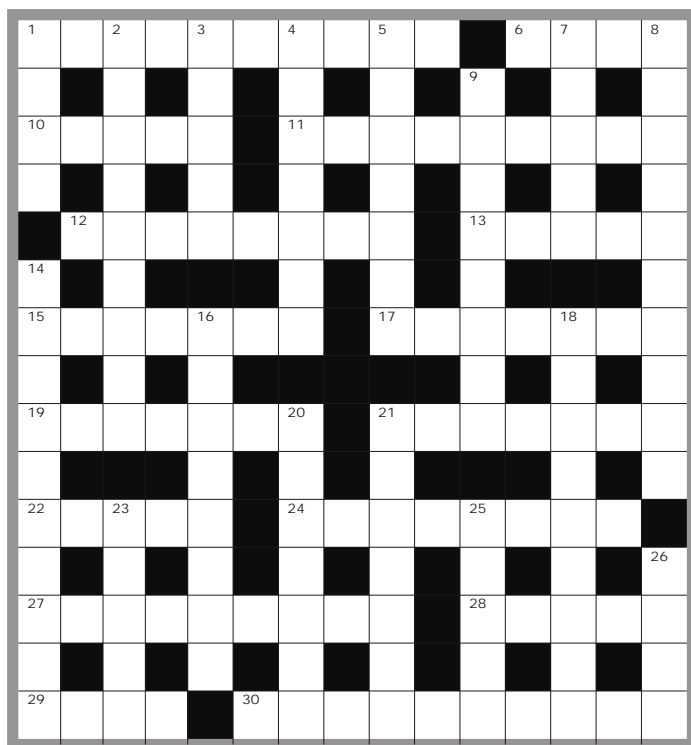
'A selection of Veritable Classics on ASV', presented by Ray Crick of ASV Records

'A Tale of Three Zdeneks', talk by Peter Herbert, an enthusiast of Czech and Slovak music
Monday am

'Rutland Boughton: More than just "The Immortal Hour"' by his grandson Ian Boughton

Musical Crossword

By Hein and Margaret Kropholler



Across

- 1 Who went north? The little man from London? (10)
- 6 The new great one? (4)
- 10 Korngold won one. (5)
- 11 Every section of the orchestra gets one (4,5)
- 12 Where was Euridice? Here ... (2,2,4)
- 13 It keeps getting higher (7)
- 15 Maria's boyfriend. (5)
- 17 You could call Previn's opera this. (2,1,4)
- 19 Better known for jokes than performing? (7)
- 21 Mozart's famous heroine. (7)
- 22 I guess the tarnhelm was one. (5)
- 24 Campanologists use one. (8)
- 27 Who gets forgotten in the recording? (9)
- 28 In the winter sun Didsbury shone and glittered. (5)
- 29 Where Holst started? (4)
- 30 If you don't do this you will never get a chance. (3,2,3,2)

Down

- 1 A mighty one mourned Purcell. (4)
- 2 Hofstadter used this classic style for the book GEB. (9)
- 3 Perhaps Nairn is not the place where opera did this? (3,2)
- 4 He was a dab hand with the lyre. (7)
- 5 A legend from age old German times. (7)
- 7 The upmarket publisher may be fierce about his. (5)
- 8 Nordic composer. (10)
- 9 What's the answer to - "Benjamin you can't sing that." (3,5)
- 14 Not much steel here now, I guess we are the tops. (5,5)
- 16 He or She? As both composed either will do. (8)
- 18 Complete works? The Ring? (3,3,3)
- 20 Whose tenth was Cooked? (7)
- 21 The critic often does this to musicians efforts. (5,2)
- 23 This caused his daughter to be surrounded by fire. (5)
- 25 Itma? His mentor or from the blue. (5)
- 26 Check that it all fits in. (4)

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The Penguin Guide to Compact Discs

By Ivan March, Edward Greenfield and Robert Layton

The latest version of this indispensable publication is subtitled "The Guide to Excellence in Recorded Classical Music". In the forward the author's remark that the current survey gathers together the very finest CDs issued over the last sixteen years. They have survived in the catalogue because their excellence is recognised; if deleted it is unusual for them to remain outside the catalogue for very long. They also consider that the majority of the very best discs are at premium price and are worth it — this is a view that perhaps not every record collect will hold.

Under the editorship of Ivan March, this series of books started as the Stereo Guide in the early days of stereo records. The original team included Edward Greenfield and Dennis Stevens, then Robert Layton joined; later Dennis Stevens had to give up.

When the early versions were published, the situation regarding the issue of classical recordings was reasonably stable. Nearly all were issued by a handful of major record companies (EMI, DG, Decca, Philips, CBS, RCA) alongside a relatively small number of independent companies. The CD era after a slow beginning brought a massive expansion of sales as the majority of collectors changed their LP collections to the CD format, this coincided with a general increase in interest in classical music and also increased prosperity.

This early success of the new medium was dominated by the major companies who were also able to sell massive numbers of re-issues of older tracks which in many cases sounded much better than the original LP and were comparable in sound quality to new issues. A number of independent companies, notably Chandos and Hyperion were very successful in choosing imaginative repertoire combined with high quality of recordings and they continue to be successful at full price.

However the economic downturn in the early nineties also led to a catastrophic downturn in influence of the major companies in the classical field. Traditionally these companies had relied upon emphasis on artists rather than repertoire for their sales but this policy was no longer successful as few collectors were interested in replacing their CDs of artists like Karajan and Beecham with modern artists — especially at a premium price.

The other great success story was Naxos. This company originally came to fame when it sold CDs at less than a fiver in stores such as Woolworth. At first their recordings were mainly unknown eastern

European orchestras with conductors with unpronounceable names. Increasingly however Naxos expanded both their repertoire and range of artists, their recordings also improved. Now Naxos dominates the shelves of the classical section of most record shops and increasingly people are unwilling to pay two or three times as much for CDs which often are seen as being only marginally better.

This new Penguin Guide thus serves as an invaluable review of the work of the record majors which often still comprise the best of the standard repertoire and will not readily go out of date. Companies like Hyperion (e.g. with their excellent romantic piano concerto series) and Chandos (e.g. with their Opera in English series) have little or no competition in their chosen new repertoire although Naxos are now extending their recordings more widely than would have predicted a few years ago.

When choosing a recording, the Penguin Guide is always my first step and over the years the authors have gained a well deserved reputation for consistency and excellence. It will be very rare for you to be disappointed with recordings praised by them even though inevitably personal taste will not always coincide with all the judgements. The one problem which can arise is a result of the policy of concentrating on excellence — when a particular available recording is not reviewed, the reader does not know whether it is not there because of an oversight or because it was thought to be so poor as not to warrant a review. The authors continue to award one of their now famous Rosettes to a limited number of recordings.

The Guide is especially useful in its treatment of historical recordings. There has been an increased interest in re-issues of old recordings including many which go well back into the days of the 78. In addition to re-issues by the major companies, a number of small specialist enterprises are now producing historical recordings of a quality which can only be described as magical. This Guide is particularly helpful in putting these CDs into context alongside modern recordings rather than keeping them as a special category.

This Penguin Guide has been a massive undertaking, with 1637 pages of closely written material in a new double column format which allows the review of even more recordings than before. Not everything is included — this would be impossible. But the judgements are good, the writing clear and the information reliable and accurate. This is a 'must have' for any serious collector of classical recordings.

A. B.

Societies meet in the following places:

(societies in London area only listed individually)

Aldershot	Durham	Lincoln
Angmering	Durrington	Littlehampton (2 societies)
Arundel	Ealing	Liverpool (see Maghull)
Aylesford	East Barnet	Llanelly
Banstead	East Grinstead	Loughborough
Barnsley	Eastbourne	Lowestoft
Barrow in Furness	Edinburgh (see Portobello)	Maghull
Bath	Edgeware	Maidstone
Bexhill	Enfield	Malvern
Bicester (Duns Tew)	Epsom	Margate
Billericay	Esher	Marian (Eire - County Cork)
Birchington	Exeter	Marnhull
Birmingham (see also Olton; Quinborne)	Falkirk	Merthyr Tydfil
Bishops Stortford	Felixstowe	Minehead
Blackburn	Ferring	Morecambe
Bognor Regis	Findon	Nantwich
Bolton	Friern Barnet	Nelson
Bookham	Garstang	New Maiden
Bournemouth (see also New Milton)	Gateshead	New Milton
Bradford	Gillingham (Kent)	New Whittington
Braintree	Glasgow (2 societies)	Newark on Trent
Bramhall	Godalming	Newcastle on Tyne
Brentwood	Goudhurst	Newcastle under Lyme
Bridport	Grantham	Newham
Bristol (see also Keynsham)	Great Yarmouth	Newnham
Brixham	Guildford	Newport (Isle of Wight)
Broadstairs	Guisborough	Newton Abbot
Broadstone	Haslemere (& Grayshott)	Northampton
Bromley (Quest)	Hastings	Norwich (2 societies)
Burgess Hill	Havering	Oldham
Bury	Hayes (Middlesex)	Orpington
Cambridge	Haywards Heath (2 societies)	Oswestry
Canterbury	Hendon	Penge
Cardiff	Heston	Penzance
Carnoustie	Hinckley	Perivale
Carshalton (& Wallington)	Hitchin	Pinner
Cheltenham (2 societies)	Holcombe Brook	Port Talbot
Chesterfield (see Wingerworth)	Horsforth	Portobello
Chichester (2 societies)	Horsham	Portslade
Cirencester	Hove	Putney
Clacton	Huddersfield	Quinborne
Clitheroe	Ickenham	Radlett
Clydebank	Ightham	Raynes Park
Colwyn Bay	Ilminster	Reading
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Corsham	Ipswich	Rochdale
Cranleigh	Kempsey	Romiley
Cromer	Kendal	Rotherham
Crosby	Kettering	Ruislip
Croydon	Keynsham	Rushden
Darlington	Kidderminster	Ryde (Isle of Wight)
Dartford	King's Lynn	St Helier (Jersey)
Derby	Kirkcaldy	Salisbury
Devizes	Lancaster	Sanderstead (and Purley)
Dornoch	Lancing	Scarborough
Dudley	Lavenham	Shaftesbury
Dulwich (& Forest Hill)	Leamington Spa	Sheffield (2 societies)
Dundee	Leicester	Shipston on Stour
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