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Editor:

Arthur Baker

*All Editorial copy to him at:*4 Ramsdale Road,
Bramhall, Stockport,
Cheshire SK7 2QA

Tel: 0161 440 8746

E-mail:

ask.baker@ntlworld.com

*Asst. Editor:*Reg Williamson (see back
page for address). E-Mail:
regwilliamson@beeb.net*Editorial deadlines:*

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Editorial

We are fortunate that our friend Anthony Barker, who is a member of Dvorak Society (which is concerned not only with Dvorak, but all Czech and Slovak composers) and also on our Presenter's Panel has written for us a fascinating study of Janacek and the various women who affected him and his work. It is interesting to see how his compositions have been influenced by his wife and by various women. Thanks also to Tony Pook (of the Dvorak Society) for obtaining copies of photographs of these women which help to bring the story to life.



This issue, as usual for The Spring Edition is also largely dominated by the AGM, for once a rather quiet and pleasant affair- and the annual update of the Presenter's Panel. This panel, perhaps used in conjunction with Brendan Sadler's list of anniversaries for 2003 should prove helpful to Societies when planning next year's programmes.

Arthur Butterworth

Those who attended last year's Stratford Musical Weekend will remember the truly excellent talk by the composer Arthur Butterworth about one aspect of a composer's life. He has agreed that we can print his thoughts on other musical subjects. In this Bulletin he illuminates the playing of The National Anthem both from his viewpoint as a composer, but also draws upon his experience as a former orchestral player.

It is I think a tragedy of modern musical life that composers who do not write in an aggressive 'modern' way find it hard to make progress in the climate of

today. Arthur Butterworth, who writes such evocative tone pictures of British scenes, is sadly poorly represented in the catalogues of recordings. An American critic recently said of him, "Arthur

Butterworth's music is full of contrasts and thrills and he may be counted as one of the best composers currently operating in England". Len Mullenger whose Website on classical music has illuminated many aspects of musical life is seeking funding to produce a new CD of Arthur Butterworth's music. If any reader would like to contribute

will they contact Len@musicweb.uk.net or Tel: 02476 419652.

Wanted

I know from experience how many members of recorded music societies make really excellent presentations of different aspects of music. Have any of these presenters considered writing up their talk into an article for the Bulletin? We need good articles for the Bulletin — why not have a go! Also Society Secretaries — if your society has not been featured for many years, let me have a report. Warning! I cannot guarantee that everything submitted will be published; priority is given to typed (or better still computer file or e-mail) material as my poor wife is getting fed up with ruining her nails typing articles for me, I'm too old to learn to touch type now (that's my story and I'm sticking to it).

Arthur Baker.

Our New Vice Chairman

John Davies, the new vice chairman was until recently a Senior Lecturer in Engineering at a Tertiary College. For him music has always been the antidote. He is currently the programme secretary at South Cheshire RMS.

He believes that the FRMS Board can provide a positive service to the associates and affiliates in encouraging good practice and providing help and assistance where necessary. John thinks we must always remember that the men and women who set up gramophone societies all those years ago were the bold and enterprising pacesetters of their day. We



inhabit a different world and we must adapt if we are to survive. To meet this challenge it will be necessary for individual societies to make appropriate responses to the needs and aspirations of their members.

With others in the former North Mercia region he has taken steps to rebuild the region with the organisation of trips to concerts and other joint enterprises.

He enjoys most types of music including jazz, classical and romantic, but has a special interest in twentieth century tonal music particularly Prokofiev, Shostakovich, Stravinsky, Bartok and Nielsen.

ANNUAL GENERAL MEETING

The AGM was held on Saturday 27th October 2001 at Aberdare Hall, Cathays Park, Cardiff.

The meeting was opened by Mr. Colin Heath, Chairman of Cardiff RMS, who was delighted to welcome the delegates to Cardiff and was thanked for his welcome by the Federation's Chairman, Mr. Allan Child. Before the commencement of the business, FRMS Vice-President Mrs. Marjorie Williamson presented the Federation's Chairman with a gavel of rare wood for which he thanked her and expressed the hope that he would not have to use it too often.

The Minutes of the last Annual General meeting were approved with a number of amendments. In matters arising from these minutes there was considerable discussion on the qualification on the previous year's accounts (1999-2000) which had not yet been lifted. The Chairman explained that the qualification still stood because the original receipts for the Music Weekend went missing. Copies had been obtained from The Stratford Moat House and Dr. John Phillips, the Vice-Chairman, had brought those copies to Durham and handed them to the then Treasurer, Mr. Hamilton. It appears that Mr. Hamilton denies receiving the copies. The Chairman reported that the Committee had resolved to draw a line under the matter. However it was proposed that copies of the missing invoices were obtained and made available to Mr. Rowden (the auditor who had made the reservation) and he should be invited to meet members of the Committee to resolve the matter once and for all. The motion was carried.

The Chairman, Mr. Allan Child, presented his first address to an AGM of the Federation. Both he and the Secretary had been new to the Committee and he paid particular tribute to Dr. John Phillips, the Vice-Chairman, an experienced committee member, who had been very helpful. He also thanked the other retiring committee members for their contribution and sent best wishes to Patrick Russell who was recovering from illness.

The Stratford weekend had been a success and the new agreement concluded with the Performing

Right Society was a positive step. There was also an agreement with Phonographic Performance Ltd. who have recently demanded fees. The Chairman stressed the importance for Societies to maintain their affiliation with the Federation. The Committee

is still looking at the Constitution and may recommend further changes. The Record Industry and the Recorded Music Society movement faced a challenge and it was sad that frequently news was received of another society closing down. The Chairman urged every one to read the Editorial in the last issue of the Bulletin (No.135) and if any society was in difficulties, to seek help from the Federation.

The Treasurer, Mr. Reg. Williamson, presented his report. The accounts were in good shape and the last balance checked recently stood at £27,550. The total number of societies was now 234.

The first instalment of the Phonographic Performance Ltd. licence fee and the Performing Right Society fee had been paid, the remainder being due in January 2002. The Treasurer had been unable to find out the amount of the premium for Public Liability (or for Equipment Insurance) as there were problems at the Norwich Union but he estimated the total still to be paid at about £8,100 and emphasised that there was no cash flow problem.

Mr Williamson was relinquishing his Office but expected to collaborate with his successor, particularly because of PPL and PRS anomalies. Also as Assistant Editor of the Bulletin he expected to continue to look after FRMS Publications finances and would continue to look after the FRMS Website. He asked societies to keep their pages up to date and thanked Dr. Len Mullenger for his help.

The Treasurer concluded by saying that he was pleased to be handing over a financial management structure that was more sound than it had ever been. Thanks were expressed to the Chairman and Committee for their support.

During the discussion on the accounts The Treasurer emphasised that having no archive material and no prior information to look back to



Allan Child (Chairman) & Peter Lerew (Sec.)

had made his job very difficult. Ms. Cathy Connolly (Putney Music) wanted put on record that, as a Committee Member, she found the spread sheets much clearer than the previous accounts and very much appreciated them.

The accounts were not adopted at the meeting but were left until after the Committee's discussions with the independent examiners.

The Federation Secretary, Mr. Peter Lerew, presented his report which showed a period of steady progress. It was commented that the newsletter (which had been Secretary's personal contribution) was very useful. Mrs. Ann Davies (Cardiff RMS) suggested matters of interest be sent by Email for distribution locally.

Resolutions:

1. Amend Constitution to permit Associate members (who would make their own arrangements to meet Performing Rights and Copyright legislation). CARRIED

2. Amend Constitution to reduce the number of elected Committee members from 6 to 4 to save on Committee expenses. LOST

3. Amend Constitution to increase Affiliation/Associate Fees annually by RPI and Average Earnings Index, to be effective from 1st September each year. CARRIED

4. Proposed that 3 above take effect from 1.8.2002. CARRIED

5. Propose that affiliation fees be increased by 10% from 1.8.2002. CARRIED

6. Recommend that AGM be incorporated in the Annual Weekend Meeting. LOST

Results of Election:

In the 2001 Election the Officers were returned unopposed and there were seven candidates for the six Committee vacancies. There was a 47% ballot-form return and the votes were as follows:

Mick Birchall	71
Ron Bleach	96
Cathy Connolly	106
John Heyes	100
Tony Pook	56 (not elected)
Richard Rance	96
Reg Williamson	74

The four Officers unopposed were:
Chairman - Allan Child

Vice-Chairman - John Davies

Secretary - Peter Lerew

Treasurer - Brian Cartwright

It was agreed that the matter of appointing two Independent Examiners should be left for the time being.

Any other business



(a) Mr. Pook had been asked by the Treasurer of York RMS for clarification regarding the licences for Performing Right Society and Phonographic Performance Ltd. The question of copying recordings was also raised.

After some discussion, Mr. Williamson explained that the Performing Right Society acts on behalf of composers. Phonographic Performance Ltd. acts on behalf of the record companies. Copying (dubbing) is the province of the Mechanical Copyright Protection Society; Mr. Williamson expressed the view that the principle of "fair dealing" might well apply to dubbing for the purposes of a lecture. Mr. John Heyes (Newport RMS) agreed there was such a principle in law.

(b) Mr. Wainwright asked who holds the Federation's archives. Mrs. Williamson explained that they are held by Mr. John Gilks but they do not include any financial papers.

(c) Mr. Colin Dorothy said that the demand for the Equipment Insurance premium had not been received and noted that it is due on 1st November. The Norwich Union had problems and that Mr. Cheffins, who had been dealing with this matter, had a letter from them extending the cover.

(d) The Chairman announced that there was an invitation from Eastbourne RMS for the AGM next year and a suggested date is 19th October 2002.

The AGM was notable by the absence of the bitter in-fighting which had disfigured recent GMs. The organisation by the Cardiff Society was exemplary and the buffet was very fine. Unfortunately Stuart Burrows was indisposed, but Eric Jennings at short notice was able to provide a most interesting and amusing talk about his time as Chief trombonist of the Royal Liverpool Philharmonic Orchestra. This was a good conclusion to a constructive Annual General Meeting.

New Officers and Committee Members

Treasurer - Brian Cartwright

The newly elected Honorary Treasurer, Brian Cartwright joined the Stone RMS and has now planned his third season as Programme Secretary. Three years ago, he also joined South Cheshire RMS and was elected Secretary last July.



Music has always been a source of pleasure since his primary school days but recent years have enabled him to develop particular interests. One of these is the role of wind instruments probably influenced by his regret at never taking the opportunity, when younger, of learning to play his favourite instrument, the oboe. Walking with his wife and their border collie enables them to enjoy their other interests of bird watching and the countryside.

Brian Cartwright has his own training/consultancy business that specialises in designing programmes and courses for managers to improve their understanding of finance. His work takes him into public, private and voluntary sector organisations including some household names and has also involved working throughout Europe. He spent some years as treasurer of a large environmental charity in the West Midlands.

Mick Birchall

Mick is aged 62 and is Chairman of Hinckley (Leics) Gramophone Society. He took early retirement from the engineering industry and has served as an elected member in local government for quarter-century.



His musical interests are wide ranging: he promotes innovative programming, e.g. lengthened historical perspectives; linking music of a country with a buffet of its food; parallels with other arts.

Mick is anxious to address problems facing the RMS movement such

as ageing and declining membership. Believes that the focus needs to be at 'grass-root' level. With this in mind, he plans to visit societies in his region, and beyond, to find what makes societies successful; to share ideas and spread good practice; and to find out what individual societies want, and expect from the Federation.

Ronald Bleach

Ron has had a long time association with recorded music. He is a former Secretary of the Bristol RMS and is a member of Bristol U3A. He is particularly keen on British music and is a member of the Elgar, Vaughan-Williams and Bantock Societies, also BMS.

He has a large collection of recordings covering composers A-Z, but also enjoys live music. Ron is a regular presenter to FRMS Societies and other groups and also attends the Three Choirs Festival.

Other interests include libraries, the U3A movement, gardening, films, reading, walking and voluntary work.

Richard Rance.

Richard was educated at the Royal Grammar School, High Wycombe, where he played violin "badly" in the school orchestra, and at Imperial College, London, where he graduated in electrical engineering. There followed a career in Electricity Supply. Meanwhile, he took up singing under the tutelage of an ex-opera singer, but found he hadn't



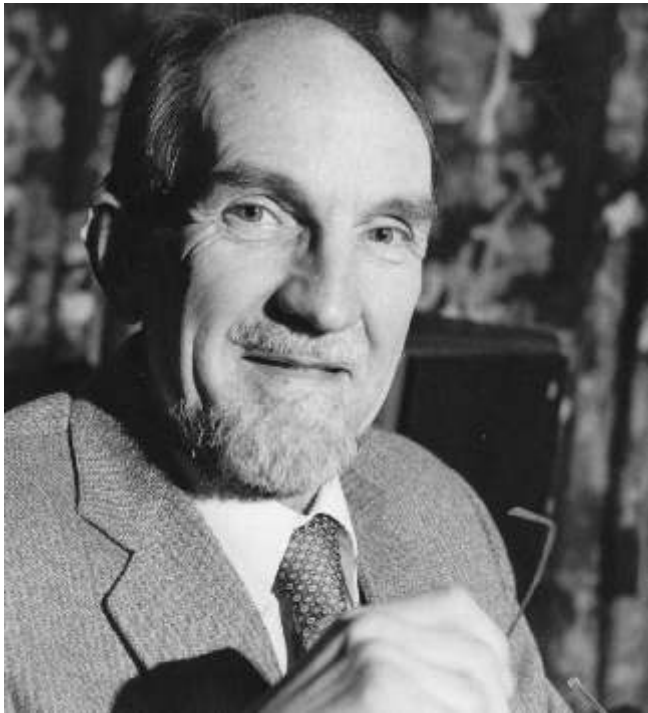
the range or resonance for a good all-round baritone. Thereafter he settled down to "playing the gramophone".

On moving to East Anglia he took up coastal sailing and often sailed single-handed. As a member and Acting Rear-commodore of the Tollesbury Cruising Club

he was friendly for a time with Alberto Semprini and the conductor Neville Dilkes. He now lives alone in a country cottage, surrounded by fields, where his main interests are his home and garden, cooking, reading, and listening to music. He is currently Chairman of the Felixstowe Recorded Music Society, and is keen to foster closer links with the Federation and other East Anglian societies.

Dennis Bostock 1925 - 2001

Dennis Bostock was one of those contributors to the Federation's essential work for our movement that will be sadly missed, leaving a vacuum difficult to fill. Not for him the attractive aggrandisement of Office; rather the opportunity to serve his fellow music lovers with his highly specialized area of expertise. Many



Societies can testify to his willingness to help over a technical problem, or to advise and even on occasion travel to the Society for on-the-spot assistance. One cannot overlook the high standard he set and maintained for our Musical Weekends, both undertaking the heavy responsibility of providing excellent high quality reproducing equipment, but operating it throughout the Weekend as well.

Dennis was born in Huddersfield, sharing a happy home life with one brother Alan. From an early age he showed interest in all things mechanical. After his education at Elland Grammar School, by 1943 he had graduated from Manchester University where he studied mechanical engineering. Despite his protestations that he wasn't a "proper" engineer when he succeeded me in 1982, there was little doubt that the essential disciplines of his profession meant that whilst true he had little background in audio electronics, I was left in no doubt that my former Office was in safe hands. Despite a deceptively quiet and self-effacing manner, Dennis was well organised, as those of us jointly entrusted with the responsibilities of organising our Musical Weekend will readily testify. After his early retirement in 1984 Dennis had, in his

own words, the unique opportunity to spend many happy years as a school's audio visual technician. As he put it, it was a marvellous chance to pursue his hobby at work that under normal circumstances, one would regard as a leisure activity.

There is a common impression that those of us like Dennis have, as engineers, less interest in music and the arts than the mechanics of sound reproduction. Nothing could be further from the truth. Certainly, in Dennis' case, he was closely involved in the musical life of his community. One time President of the Huddersfield Arts Council, he was also chairman of the Film Society. His half a century as Secretary of the Huddersfield RMS must also be a rare period of service. He actively supported contemporary music events as well.

In committee, Dennis usually made his contributions short and to the point, often leavened with a characteristic dry humour. I only ever saw him display wholly justified annoyance once during a heated discussion on a particularly vexing topic. Dennis was a real family man and with his wife Shirley, brought up two girls Helen and Ruth. It is to them, we send our sympathies on the passing of a devoted husband and father. For us, sadness at the loss of a valued friend and colleague.

Reg Williamson

Well done Jack!

Rochdale Gramophone Society has a member they are rightly very proud of. Jack Tattersall has just completed 50 years of continuous membership of the Society (which was founded in 1931) In May 2000 the Society also elected him to



be their Honorary President.

At a simple ceremony on 26 October, Jack was presented with a Musical Biography of Sir Thomas Beecham and a card signed by the members of the Society. The biography consists of a boxed set of 8 LP records of performances during Beecham's lifetime and a book about his life and work. 'President Jack' is still a staunch supporter of the Society checking the equipment and setting out the chairs and cups each Friday and opening up and locking up before and after every meeting. Over his 50 years of membership he has been Secretary and Chairman on several occasions and has presented at least one programme in virtually every year. The Members always look forward to Jack's programmes, which demonstrate his deep knowledge and love of music and his very dry wit. He says that the Rochdale Society is now as active and as strong, both financially and in membership, as in any other period he can remember.

Our Web Site

The FRMS Website is now firmly established and as an integral part of Len Mullenger's popular "Music on the Web"; it gets on average three to four visits a day. Of those go-ahead Societies that already have a page, a number have reported visitors as a consequence. In one case, two new members joined as a result of this increasingly popular method of advertising a Society and its programmes. I must, however, relate with sadness a conversation with the secretary of a Society in the South, which had better remain anonymous. Offered a free page, the response was "Oh, no, we are a nice cosy little group and do not need (sic) any more members". This was quite a modest sized body as well. I'm tempted to pass this on without comment; except perhaps, to suggest it highlights one reason why some of our affiliates suddenly find themselves near collapse.

We have currently 71 Societies with individual pages. Still too many Societies do not realise the benefits of what is marvellous free advertising, the entire cost being included in affiliation to us. The page will be designed free, too, although one or two ambitious Societies with a computer literate member have attempted to design their own. This, I will always encourage, since my own artistic ability is limited! There are, however, certain basic ground rules in Web page design. Those I have seen up to now are often far too ambitious, with complex graphics that take ages to download. The result is that the Web browser gets bored and moves on. Simplicity is the axiom and fonts that are freely available in Windows must be used. Never give 'phone numbers, since it encourages nuisance calls;

remember, it can be seen anywhere in the world!

An e-mail contact is not only permissible but a good idea; perhaps a helpful member with access to the internet would be ready to oblige as a contact? By keeping everything simple, updating is easy and fast. A small amount of animation is possible; I can advise on that. Colour photos can often be included of a local landmark, for example. Which prompts me to remind those Societies that already have pages — it is up to you to keep it up to date. There are few things worse than a stale advertisement showing last year's programme or the name of a Secretary no longer in Office.

So, if you are interested, by all means contact me and I can tell you what is involved. Sound can now be added in modest amounts and if you go to the first of our four Home pages on:

www.musicweb.uk.net/frms

you will hear the first movement of Beethoven's 5th symphony. To get round the performing right obstacle, William Pardus, a composer friend in the USA kindly synthesized it for us. To hear it, your computer must have facilities for listening to Real Audio, the most popular Web sound format; modern versions of Windows already contain the necessary player programme. At the bottom of our page, there is a link to Bill's own Web site and you can hear part of one of his own compositions.

Reg Williamson

Wanted

As mentioned in the previous article the Federation has links with the "Music on the Web" website. Len Mullenger would be interested in hearing from anyone interested in reviewing CDs etc for publication on the site. Reviewers should be computer literate and be on E-mail. He can be contacted at len@musicweb.uk.net



Editorial Notes

The Autumn Bulletin incorrectly states that Alan Thomas is the Secretary of the William Alwyn Society; in fact that office is held by Andrew Palmer of Nottingham. The same issue also incorrectly describes Charlie Niven as the Hon Secretary of The Respighi Society; in fact Charlie is the Treasurer and the Secretary is Ian Lacey of Woking. My apologies to all concerned.

A. B



The Old Days

With reference to the article by your contributor Arthur Butterworth in the Autumn Issue I am surprised that he claims that sixty years ago there was not a lot of interest in records. Being now in my mid eighties and having lived through that period I can advise without fear of contradiction that the opposite is the case.

As a young lad in the 1920's I was intrigued by the gramophone and one of my treats was to visit an uncle who possessed an ancient gramophone and one record only which I recall was entitled "A Military Church Parade" and which I played endlessly. Later I was given a toy gramophone as a present which played miniature records and which I modified using bits of Meccano to play ten inch 78's. The trouble was that the spring was not up to the job and ran out before the end of the record requiring a re-wind to complete the side.

One of the early items of interest was the introduction of thorn needles when it was realised that the heavy soundboxes used in those days plus the steel needles wreaked havoc with the surface of the records and therefore thorns were introduced. These came in various forms some being of thin wood sharpened as necessary with a small chuck and fine sandpaper, others made of triangular section bamboo from which a thin slice was removed at an angle after use to leave a fine point. Many enthusiasts hunted in their gardens and hedgerows for natural substitutes and there were always claims that the perfect answer had been found.

In the 1930's the main development was the introduction of the pick-up enabling records to be played through the family radio Sadly the early models weighed as much as the original sound boxes and coupled with the moving iron loudspeakers available then, the results were not a great improvement.

Even back in those days Gramophone societies were flourishing and the forerunner of the FRMS had been instituted in the shape of the National Federation of Gramophone Societies. During this period I was introduced to George Palmer, technical adviser to the NFGS and David Freeland, a committee member of the NFGS, who signed me up with the Acton and District GS, now sadly defunct. David was the proud owner of an EMG hand-made gramophone which was fitted with a huge horn the dimensions of which made it difficult to listeners to occupy the room in which it was housed.

Things moved quickly after the end of the war. Wind-up motors were replaced by electric motors and the heavy pick ups by lightweight models having a needle pressure of only a few grams. The old moving iron speakers were displaced by moving coil models at first mounted on large plywood baffles to increase the bass response. DECCA made their mark with the FFRR (Full frequency Range Recordings) thus for the first time giving us something approaching both good bass and treble response. Then came the LP giving us some twenty minutes of recorded time per side, as opposed to the 5 minutes or so on the old 78's. Many of us built our own amplifiers either from scratch or from kits and fierce but friendly arguments took place concerning the benefits or otherwise of negative feed back or push-pull outputs.

Valves were of course used in all these circuits and the transistor was yet to be invented. But we did have sapphire styli and, later, diamonds. This period saw the heyday of the Gramophone societies when entertainment was still in short supply in a country still trying to recover from the effects of the war and television was only available in the London area in limited form.

A cheap and pleasant evening listening to music on equipment not generally available to the public at large achieved considerable popularity and in my own society we seriously considered limiting membership to 100 due to pressure on accommodation.

Now we have the CD and all the other refinements. My own equipment consists of four channels of 100 watts each feeding into sixteen speakers in what is popularly called surround sound.

It produces superb sound but the fun and interest in chasing unobtainable perfection that we enjoyed in those far off days is missing.

Peter S.Powell

Vice President, Southampton Recorded Music Society

Worcester RMS 60 Years Old

It was good to see Walter Cullis' letter in the last issue. My wife Doreen and I visit Worcester RMS several times a year, very conveniently they meet on Saturday evenings and you can be sure of a very warm welcome.

It is a particular pleasure to go just before Christmas to hear Henry Sandon's annual presentation to the society. I am sure many of you will remember Henry's entertaining presentation at the Federation weekend in Cambridge in 1996.

Their meeting room is one of the most

attractive, I suspect, in the whole of our movement.

On our first visit about 7 years ago I noticed on their programme for the season the name Kenneth Adey, That was the name of my first boss back in 1962, I wondered whether it was the same person, as I think my first employer also boasted a Gramophone Society, but I was more interested in the Beatles then! Yes it was indeed the very same man, some 30 years since I last saw him, as I changed my employment in 1965. I do not think he remembers me, must be the odd grey hair I have now!

Gordon Wainwright. (Wolverhampton RMS)

Railways in Music

Many thanks for the article "Railways in Music.

My father joined the Great Eastern Railway in 1916, having been educated at the Shaftesbury School, Bisley, where he had played horn in the military band. In 1918 he went to the Guildhall School of Music, to study (the French Horn, initially paid for by the GER, but later he won a scholarship playing Beethoven's *Horn Sonata*, which paid the £5 tuition fee. He attended the school until 1924 and was a member of the GER Musical Society. I am not sure how the railway learned of his talents. I always understood that Col. Galloway used to buy musicians out of the army and find them railway jobs so that they could play in the orchestra. I am not sure if Col. Galloway was a director of the GER and then of the LNER after grouping, or if he became involved only after grouping.

There were a number of stories my father used to tell about his time with the orchestra. One was taking on the "card sharpeners" on train trips to play in the Usher Hall, Edinburgh, and winning. A favourite story involved fellow horn player, Tim Madden, who used to return after intervals in no fit state to read the score. He used to ask what was next on the programme and was able to play perfectly from memory!

My father took me to a rehearsal in 1945, somewhere in Bishopsgate I think, in an underground room, just after things got going again after the war. The orchestra was only a shadow of what it had been and he was the only horn player! I was eleven and I sat next to him during the rehearsal. After rehearsal I was introduced to Leslie Woodgate, who was conducting.

The only concert I attended was on 28 April 1955 at the Great Hall, Bishopsgate Institute, by the then British Railways (Eastern Region) Musical Society. From observations made at the time I was not too impressed. I think my father's last

involvement was shortly afterwards when an impresario engaged the orchestra to play under the direction of "The Great Geraldo". Although not very keen on the idea, my father had to acknowledge afterwards that Geraldo was quite a sound musician.

You will see that Adrian Boult used to conduct the orchestra at times, and he refers to it in his autobiography, "My Own Trumpet".

Norman Yeowell, West Bromwich

Editor: Mr Yeowell also enclosed a fascinating collection of photographs and programme covers relating to the Orchestra

Increase In Affiliation & Associates Fees

It was pleasing to learn from the published accounts and the discussions at the AGM that the Federation is now in a much better organised state. In particular, the positive reversal of the financial situation after the apparent mismanagement and lack of proper financial controls of past is to be applauded. However, with the passing of resolutions 3, 4 & 5 concerning the increase of affiliation fees from the 1st August 2002 I have the feeling that the financial problems are now going to be inherited by the affiliated societies.

The total increase in 2001 was in the order of 27%. This was largely due to the agreement that the Federation was forced to negotiate over the PPL, although in fact the PRS went up by some 28% as well. This as a 'one off' situation, given the circumstances, might be acceptable. However, now the affiliated societies are faced with an increase in the affiliation fee of 10% plus the RPI & Average Earnings Index for the year 2002. To this already substantial amount will probably be added increases in the PRS & PPL.

Continuous increases of this order of magnitude will be difficult to meet particularly when the inflation of other running costs is taken into account and particularly for the smaller societies. The increase in affiliation & associated fees needs to be stabilised to a more reasonable level i.e. somewhere nearer to general inflation levels. If they are not then it might be reasonable to expect that the decline in the number of affiliated member societies could well be accelerated through no mismanagement or fault of their own. It is the classic "chicken and egg" situation. The societies need the combined facilities of the Federation but if the running of such individual societies becomes just a fund raising chore to feed ever spiralling costs then the whole reason and purpose for their existence is nullified.

Norman Castleton, Treasurer Lowestoft RMS
 Editor: I asked the new Treasurer, Brian

Cartwright to respond to these points. He writes:

I am pleased that Mr. Castelton acknowledges the outcome of the very hard work of my predecessor, Reg. Williamson, in putting the Federation's finances on a firm foundation. However, I feel that his interpretation of the impact of likely forthcoming increases may not be the full story.

He is correct to recognise the role of PRS and PPL in forcing the increase in the total amount payable by affiliates and, in this respect, the FRMS merely acts as a "collecting agency" and for little or no reward. Perhaps Mr. Castelton is unaware that the FRMS has not implemented any increase in its own fees for some years and that the forthcoming change in affiliation fees is a "catching up" exercise. Any future changes above these levels will be subject to any proposed amendment at a General Meeting as agreed at the Cardiff AGM reported elsewhere here.

The running of the committee and the Federation is carried out as economically as possible. Committee members carry out their duties in the best interests of the Federation and its affiliated societies and they are always mindful of the impact of any costs on them. I, for my part, will do all that I can to minimise any future increase in FRMS fees taking into account the circumstances that pertain at a particular time.

During my term of office there will never be any question of affiliates being used as "a fundraising chore to feed ever spiralling costs". Where costs can be controlled they will be but the Federation will still have to pay those costs over which it has no control.

The changes to be implemented in 2002 will help Mr. Castelton, together with all treasurers of affiliated societies, to plan their individual society's finances. It is worth noting that when a society reaches the unfortunate position of ceasing to exist it is rarely for the reason of lack of finance or the impact of FRMS fees. The affiliation fee paid to the FRMS is only a small proportion of the total fee paid by societies.

In order to illustrate the future position, I have done a quick — but very rough — calculation. I have assumed that we shall implement the 10% increase next year and that there will probably be something in the order of 3% per year after that. My assumption is that we are going to be in a prolonged period of stable prices and that 3% is a good guideline for this period.

If we take a RMS with a current affiliation fee of £25 and apply my figures then they will look as follows:-

2001 Current fee	=	£25.00
2002 add £2.50	=	£27.50
2003 add £ 0.83	=	£28.33

2004 add £0.85 = £29.18

The increase of £4.18 over the three year period represent a total increase of 16.7% and I feel that treasurers of Societies should plan on the basis of these calculations. I don't think that it will break their banks! Treasurers will know their current affiliation fee and can apply the figures accordingly.

Brian Cartwright

Increase In Affiliation & Associates Fees

I am writing to express our club's deep concern about Resolutions 3 and 5 that was voted on and passed at the A.G.M. for an annual increase in affiliation fees in line with the R.P.I. and average earnings index and also a 10% increase from the 1.8.2002. I do not think that whoever proposed this, and those who voted for it, did not fully consider the full implications of their actions as it means that there will be a large or small increase every year depending on the state of the R.P.I. and average earnings index irrespective of whether it is needed or not. This in turn will make it more difficult for the small clubs like ours which have had a hard job to attract new members now; it will make it even harder if we have to keep putting our subscriptions up every year to cover our affiliation fee increases.

In the retiring Treasurer's report Reg Williamson stated it was a very healthy financial picture with a balance of about £27,000 so why then does the Federation need an annual increase from its members. The financial situation should be discussed at the A.G.M. and then and only then should an increase be considered and that is if the financial situation warrants it like we have to do at our club. The Chairman, Mr Child, referred to the decline in numbers of affiliated societies, with resolutions 3 and 5 incorporated in the constitution plus increases to the P.P.L. and P.R.S. it could speed up the decline, with the small clubs being unable to keep up with the spiralling increases every year.

It would be interesting to know how many other clubs has the same reservations as us about this change to the constitution. A vote of 31 at the A.G.M. is a small number from a membership of over 200. If 47% is about 111.

*J. T. Taylor, Secretary - The Great Yarmouth
Classical Music Circle*

Editor: Most of Brian Cartwright's comments on Mr Castelton's letter are also relevant to Mr Taylor's letter. On the question of the vote, I would comment that details of the proposed increases were sent to all affiliates before the AGM and all affiliates were free to attend or to vote against the increases via a proxy vote.



CHANDOS

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

JANACEK'S WOMEN

Much of Leos Janacek's finest and most significant music was written in the last eleven years of his life, between 63 and 74, when most composers' creative flow has faltered or dried up. Kamila Stösslova was the muse of this surge of creativity, but I believe there was also a pattern through much of his life, of which she was the culmination.

He was born in 1854 in Hukvaldy, in Moravia, part of the Czech Republic, the ninth of 14 children of a poor village teacher, who also taught music. At 11 years his parents sent him away to learn music at the Brno Augustinian Monastery, making one less mouth to feed at home. There he rebelled against authority, as he was to do through much of his life. **Choirmaster and Teacher**

By sixteen he was composing sacred pieces for mixed voices, that strain continuing for a decade, supplemented by choruses for male voices. By 20 he was conducting the monastery choir, was



Young Janacek

choirmaster of a choral society and was a qualified assistant teacher. Also wishing to teach music, he entered the Prague Organ School, cramming two years study into one and extending his range into instrumental pieces, largely for organ or strings. Two years later he returned for a month to complete the final year. While teaching

in Brno, at 22 he became choirmaster of a prestigious choir, bringing in other choirs for major choral works. He introduced several Dvorak works to Brno and toured Bohemia with him, Dvorak becoming a valued mentor.

The Conservatoires

At 25 Janacek could put off completion of his musical education no longer and entered Leipzig Conservatoire. He produced far more work than fellow students, demanding to be stretched limitlessly. Determined to find his own musical idiom, he again clashed with authority, leaving after 5 months for Vienna Conservatoire. There he criticized for laxness his composition professor,

Franz Krenn, who had taught Mahler. Then he threatened to expose a perceived injustice in a competition, leaving after only 11 weeks. Significantly, while at both conservatoires he wrote frequently of his ideas, loneliness and despair to his Brno piano pupil, Zdenka. His range had now broadened to include the *Zdenka Variations*, and other piano pieces, a symphony's scherzo, sonatas for violin and piano and a song cycle.

Marriage

Returning to Brno, he taught music at the Teacher's Training Institute and conducted his choirs. The next year he married Zdenka, she being almost 16 and he 27. She had been brought up in the German tradition, whereas he was a fervent nationalist and anti-German. A year later, shortly after the birth of their daughter Olga, they separated for two years, Zdenka finding him harsh and mean. He had suggested that his mother should live with them, but never kept that promise. Nor was he faithful to Zdenka. Significantly, having previously composed fluently, in the four years after his marriage



Wedding Photograph

he produced only an Ave Maria. Already in 1886, Zdenka noted his attentiveness to ladies at Luhacovice Spa and elsewhere and later found amorous letters. Yet their son, Vladimir, was born in May 1888; his death 2½ years later virtually extinguished intimacy between them. In 1881, the year of his marriage, he had founded the Brno Organ School and he continued as its director until 1919 and its elevation to a conservatoire.

Operatic Beginnings and Folk Music

After struggling with an opera project, his output revived in 1885 and by 1887 he was working on his first opera *Sarka*, on the mythic Czech warrior woman, to Julius Zeyer's story. Its premiere came only in November 1925 and there is an excellent recent Supraphon CD. In 1888 he dropped the role of choirmaster and began

collecting Moravian folk songs, an immersion in folk music that led in 1890 to *The Lachian Dances* for orchestra; 1891 brought his folk ballet *Rakos Rakoczy* and his Suite for orchestra, from the music of his second opera *The Beginning of a Romance*. In this rustic tale he made use of folk dances, the story being by Gabriela Preissova, who wrote the play on which *Jenufa* was to be based.

Jenufa

The premiere of *The Beginning of a Romance* in February 1894 freed him to channel his operatic creativity into *Jenufa* until 1903. While maintaining his output of songs, folk songs and dances, he wrote *Jenufa's* symphonic overture *Jealousy*, the beautiful *Our Father* and most importantly *Amarus*. The cantata *Amarus* is the link in his creative development between *The Beginning of a Romance* and *Jenufa*, his own distinctive idiom at last being evident. *Jenufa* tells the story of the killing of her stepdaughter's baby by a jealously dominant woman.



Zdenka

He was increasingly using speech melody, employing the rhythmic qualities of the spoken word to create his realistic style and using the musical notation of wind, water, birds and animals. Its completion virtually coincided with the death of his daughter Olga, from rheumatic fever at the age of 20 in February 1903. On her deathbed she begged him to play her the music of *Jenufa* on the piano; she knew she would not live to hear it. As Janacek played, Zdenka fled. The premiere in January 1904 in Brno was a modest success, but this provincial acclaim did not lead to the Prague performance he sought. Karel Kovarovic, head of the Prague National Theatre, had been criticized by Janacek in print both as an opera composer and a conductor and he repeatedly rejected *Jenufa*. This was not the first or the last time that Janacek's outspoken views harmed his artistic progress. Finally, after Janacek had used all his male and female connections, *Jenufa* was accepted in May 1916. But Kovarovic extracted a price: that he should be allowed to cut some repeated phrases and reorchestrate it. With the 1917 Prague performance *Jenufa* began its relentless progress to national and international success, indelibly establishing Janacek's reputation at the age of 62.

The First Kamila

Going back to 1903, at Luhacovice spa, he met

Kamila Urvalkova, the beautiful 28 year old wife of a forestry official. She felt she had been wronged in a recent opera by a composer who was her former suitor. She prevailed on 49 year old Janacek to remedy the slight. Stimulated by an amorous correspondence, he started work on his fourth opera, *Fate*. Eight months later, before its completion, the correspondence was terminated at her husband's insistence. Interestingly, Janacek had turned to his daughter's teacher friend Fedora Bartsova to versify his plot.



Kamila Urvalkova

Fate is one of his most rich and beautiful works. Hoping for a Prague premiere, he continually put off offers to stage it in Brno, the war intervened and its premiere was on Brno Radio in September 1934. Varied Works and Excursions

Seven uncompleted opera projects and efforts to obtain a Prague staging of *Jenufa* absorbed valuable time, but between 1907 and 1912 he completed *On an Overgrown Path* (15 keyboard miniatures of childhood recollections), *In the Mists* (piano cycle), *Fairy Tale* (for cello and piano) and *The Fiddler's Child* (orchestral ballad). From 1908 to 1917 he worked on *The Excursion of Mr Broucek to the Moon*, based on Svatopluk Cech's humorous novel. The libretto of this dream of a bibulous Prague property owner proved a nightmare, being offered or entrusted to 17 people. Victor Dyk was arrested for treason while patching it together; Frantisek Prochazka completed it. No sooner had Janacek sent it to Prague National Theatre than he decided to write a companion piece: *The Excursion of Mr Broucek to the 15th Century*. Once again he jeopardised the early performance of a work by indecision or intemperance. Although he was never to use a librettist thereafter, he asked Prochazka to write a libretto. In it Broucek is transported to the battle of Vitkov in the patriotic Hussite wars.

Gabriela Horvatova

Rehearsals for the Prague performance of *Jenufa* in 1916 brought contact with Gabriela Horvatova, who was to sing the major role of the stepmother. Though 24 years his junior at 38, an intimate friendship developed and for two years they conducted a passionate



correspondence. No great beauty, her husband pursued his own liaisons until the two year affair became widely known. The amorous relationship and correspondence appears to have triggered the completion in 1917 of both parts of *The Excursions of Mr Broucek*, which were premiered together in April 1920 in Prague.

Kamila Stösslova

At Luhacovice spa in summer 1917, Janacek met Kamila Stösslova and her Polish husband, she being 25 to Janacek's 63. Initially, the relationship had a practical basis, with the husband providing food during the war and Janacek helping them to achieve residence afterwards. But, before the war's end Janacek was already in her thrall. A massive amorous



Kamila Stösslova

correspondence began, Janacek writing over 700 letters in the 11 years, 300 of which were in the last 18 months. Vogel, his first major biographer, wrote: 'If it is true that love inspired his works, the reverse is equally true. Both intensified the other'. In a moment of realism Janacek wrote to her: 'It is fortunate that only I am infatuated'. They lived 100 miles apart and met only 36 times, seldom out of the company of others. This relationship and his international recognition, following *Jenufa's* Prague performance, unleashed a stream of major works. The orchestral rhapsody *Taras Bulba* came in 1918 and, in celebration of the new Czechoslovak state, the *Ballad of Blanik*, then *The Diary of One Who Disappeared*. Janacek saw Stösslova as the gypsy Zefka in this song cycle. His directions for the April 1921 Brno premiere demanded semi darkness and reddish lighting to heighten the erotic mood. He often referred to Stösslova as his gypsy in his letters. Katya Kabanova

She also became the prototype for Katya, when he adapted Ostrovsky's play *The Thunderstorm* in the *Cervinka* translation, retitling it *Katya Kabanova* and completing it in 1921. Katya's weak husband leaves her behind on his journeys, precipitating her illicit romance with a sophisticated admirer. Stösslova too was left behind and had the fantasy romance with Janacek. Unlike Katya, she did not leap to her death in the Volga, nor did she become his mistress. The Brno premiere in November 1921, followed by Prague the following year, created a pattern for his remaining operas, enabling flaws to be overcome prior to Prague performance. From 1920

he attended rehearsals for premieres every year, yet his flow of works did not abate. To a poem of Tagore, he completed *The Wandering Madman* in 1922, one of his most impressive choral works, plus recomposition of *Sonata III for violin and piano*. 1923 brought *String Quartet No 1*, inspired by Tolstoy's *Kreutzer Sonata*, the chamber music counterpart of Katya Kabanova.

Approaching the Vixen

In July 1921 Janacek had holidayed in the High Tatra mountains of Slovakia and he wrote: 'I would like to sing of the majesty of these mountains, the soft tepid rain, the chilling ice, the flowers in the meadows, the snow fields. The bright peaks touching the sky and the ghostly darkness of the forests at night, the love call of the songbirds and the shrieks of the birds of prey. The dreamy silence of noon and the humming tremolo of a thousand insects'. He had already seen the cartoon strip *Vixen Sharp-Ears* when in 1922 he began work on *The Cunning Little Vixen*. His notation of the sounds of animals, insects and birdsong gave particular scope to his speech melody. He composed the music to the cartoons, then wrote the libretto of this tale of the continual regeneration of life. The premiere was in November 1924.

The Mackropulos Affair

Four days after completing *String Quartet No 1*, he began work on *The Makropulos Affair* to the play of Karel Capek. Elina, a Cretan girl born in 1575, had been given the elixir of life by her father. Over 300 years later, still young and beautiful, she must find the revivifying potion. Stösslova at 31 was the prototype of 340 year old Elina, a symbol of her eternal thrall over Janacek. Premiered in December 1926, he saw it as his most dramatic work. In the month of his 70th birthday, June 1924, he completed his wind sextet *Youth*. It recalled his youth in Hukvaldy and the monastery, the main motif developed from the speech melody of the sigh *Mladi, zlate mladi* (*Youth, golden youth*).

Sinfonietta and Glagolitic Mass

1925 brought the *Concertino* for piano and chamber orchestra, followed next year by his *Capriccio*, the *Sinfonietta* and the *Glagolitic Mass*. One sunny day he sat with Stösslova listening to a military band concert, each soloist standing to play his fanfare. That became a feature of his *Sinfonietta*, probably his best known and loved orchestral work. In 1926 he wrote the *Glagolitic Mass*, which is not a religious work in the normal sense, beginning and ending with fanfares. In place of Latin he found a Slavonic text, as a fervent nationalist wishing to give full expression to the nation's spiritual and patriotic sentiments. It took only three weeks to complete

and he wrote to Stösslova: 'I am hurrying like a baker throwing buns in the oven- I am finishing one work after the other-as if I were soon to settle my account with life.' His violin concerto *The Wandering Little*



Mature Janacek

Soul was composed in 1927, with its opening from *From the House of the Dead*, in whose manuscript the missing pages were finally unearthed, permitting its premiere in 1988. In 1927 he came close to finalising his symphony *The Danube*; to Janacek the Danube was a Slovak river. *String Quartet No II* is subtitled *Intimate Letters*, its passion and intensity having few equals in the chamber music repertoire. It was written in three weeks of early 1928,

being the declaration of his last love, the musical evocation of his letters to Stösslova.

From the House of the Dead

In 1927, from the exaltation of the *Glagolitic Mass*, he descended to the depths of human existence, taking Dostoyevsky's *House of the Dead* for his final opera. Set in a prison for political prisoners, it has no principal hero, the leading prisoners emerging briefly from the chorus to sing their story. Though he usually took two years to complete an opera, he almost finished it in 11 months, this his greatest and most original opera. As ever, its completion by Bakala and Chlubna, for the posthumous premiere in April 1930, became contentious. A reworking by Sir Charles Mackerras and John Tyrrell from Janacek's autograph and his additions has become the accepted version since 1980. Last Holiday

He had written in 1924 to Stösslova: 'I know, don't I, that I'll never have you'. Yet he told Zdenka of his love for Stösslova and at last planned a holiday alone with her. At the end of July 1928 she came to his cottage in Hukvaldy with her husband, who left soon after. At last Janacek was alone with Stösslova and her son and he wrote his last piece *Waiting for You* into their secret diary. A few days later, overexertion on a mountain walk led to pneumonia and he died on 12 August 1928 in Ostrava with her beside him. She sent for Zdenka when it was too late. This fantasy romance came to an end seemingly having consisted physically of no more than a kiss and possibly a fumble.

Inspiration and Motivation

From his twenties until his seventies he gained the inspiration for his vast and varied output from the

letters he wrote to a succession of women, with whom he convinced himself he was in love. We are aware of the volume of his letters to Zdenka, Kamila Urvalkova, Gabriela Horvatova and Kamila Stösslova, each providing stimulus and bolstering his belief in his own musical voice. Could it be that his muses were at their most stimulating when they were unattainable and distant, for his wife inspired nothing after their marriage and Horvatova was readily supplanted by Stösslova. He may have felt deeply a lack of maternal affection from his mother, sent away from her at the tender age of eleven. Could it be that he repaid that neglect by his behaviour towards Zdenka after their marriage, then punishing his widowed mother directly by breaking his promise to take her in after his marriage. Despite these passionate correspondences, Janacek does not appear to have handled personal relationships well. His frank criticisms of teachers, composers, conductors, orchestras and opera companies certainly impeded early performance of his works. Yet, this complex, lonely, self-taught man became one of the most prolific and original figures in modern music.

Anthony Barker ©

CD Selections

Will The Audience Mind Standing Up?

By Arthur Butterworth

At a prestigious Edinburgh International Festival concert just fifty years ago the New York Philharmonic Orchestra opened the concert with two national anthems: “God Save the King” (as the monarch then was) and “The Star-Spangled Banner”. Not only the mainly British audience but the vast orchestra, including the twelve ‘cellos, stood for this emotionally stirring outburst of British-American solidarity. Every player in the orchestra knew these national anthems from memory and had no need to resort to trying to glance down awkwardly at the printed part from a music-stand (at normal sitting level). How different from some amateur bands and orchestras, many of the members of which, quite apart from being unable to memorise even the shortest and most familiar of tunes, must perforce remain seated as well, as if to stand up and try to play it while reading the music were just beyond them. If ever there were an example of *lese-majesté*, this must surely be it. Yet audiences are expected to stand in deference to polite concert custom.



The origins of national anthems are more often than not hazy. How some not particularly-distinguished tune came to be associated with paying tribute to a sovereign or to the idea of the body corporate of a nation seems to have been, in most cases, a fairly casual or chance affair. Some tunes — a minority — are splendid and stir the emotions precisely because they have a unique musical quality. The majority of such tunes however, are miserable indeed, and depending on your taste, patriotic sentiment, political correctness or whatever other reason you might claim, appropriate or not appropriate. Probably one of the dullest and most lugubrious tunes imaginable is ‘God Save the Queen’. It is known in other parts of the world, not least in America, where, after the War of Independence it was known variously as ‘God Save America’, ‘My Country ‘tis of Thee’ and several other poetic variations.

At one time it was heard after every cinema performance, but audiences rarely stood to hear it out, but rushed for the exit regardless. At orchestral concerts and in the opera house the audience was captive since it was played at the beginning of the performance rather than at the close. Professional orchestras hardly ever play it at their concerts nowadays; unless it be the opening or close of a season of concerts (such as the BBC Proms), or

on some occasion where national sentiment is part of the occasion: the attendance of Royalty, a national celebration of thanksgiving, or a memorial concert. On all other ‘ordinary’ occasions it is now generally regarded as anachronistic since this kind of national jingoism is very much outmoded. As a purely practical (but unadmitted reason) some amateur orchestras still play it: it is said to give the players the ‘feel’ of the acoustics of the concert hall, now filled with an audience, which can be so different from the acoustic experienced at the rehearsal when the hall is virtually empty; but this is a bad reason and merely, in effect, says to the audience: “We have to do this because we are not confident enough to play the first item on the programme until we know what we sound like!”

There are some appallingly bad versions of “God Save the Queen”. Indeed some of the very worst versions are by our most distinguished native composers: The choral version in B-flat made by Elgar is vulgar and tedious; that by Britten, with its hesitant, ‘peculiar’ flavour of harmony very odd indeed. In Scotland half a century ago an arrangement by Ian Whyte had an incongruous Gaelic sound about its modal harmony. Sir Henry Wood’s famous Prom version tends to be under-pinned with a maudlin harmonic progression. At the Festival of Britain in 1951 all the British Orchestras were invited to give a couple of concerts each in the then newly-opened Royal Festival Hall. A directive came round to all the orchestras taking part that only one version of the National Anthem was to be used. It seems to have come about this way. Back in 1924 on the occasion of the Great Exhibition at Wembley, King George V was irritated by the many different versions he heard; none of them seemed authentic. Shortly afterwards it is said that he issued a directive to the Army Council which subsequently appeared in King’s Regulations, that army manual of protocol and authority on all matters military, (as well as naval, air force or ‘official’ in any other way). This laid down the ‘law’ as it were, on how the National Anthem must be played. Briefly it amounts to a regulation primarily addressed to bandmasters of the armed forces: “The opening six bars shall be played ‘piano’ by the reeds, horns and basses in a single phrase. Cornets and side drum shall be added at the quaver scale passage leading into the second half of the tune. The full brass shall enter for the concluding eight bars. Bass drum and cymbals

shall not be used” To ensure this should be universally applied an authorised version was published by Boosey & Hawkes in which the tempo, dynamics and harmony, and indeed the tune itself was firmly codified.

All British orchestras then, were required to use this version (with the added string scoring of course) at the 1951 Festival of Britain concerts. Its intention was to sweep away all the uncertainty of harmony that orchestral players were wont to perpetrate, since it was traditional that, being in a professional orchestra you just stood up and ‘busked’ whatever inner part seemed appropriate to your instrument: 1st violins, flutes, oboes, first trumpet merely played the tune; whereas the 2nd players in each group: 2nd violins, 2nd oboe, 2nd trumpet, played a kind of alto part as seemed to fit. The horns, trombones and bassoons, along with the violas fudged up some semblance of a tenor part, while the tuba, ‘cellos, basses and bass trombone played the ‘obvious’ bass part. The harmonic progression used in one orchestra, might differ somewhat from that used conventionally in another; so that a player transferring from one orchestra to another had to get used to the version played in his new job. Little wonder that George V found this unsatisfactory. However, gradually the old casual way of busking the harmony crept back once the Festival of Britain was over.

Now, with the very changed circumstances of national life, the routine performance of ‘God Save the

Queen’ indeed seems an anachronism. This is regrettable. However, if our national anthem is to mean anything at all to the corporate emotions of a large audience, it ought to be played with the kind of panache that perhaps only Sir Thomas Beecham could bring to it. His was no apologetic dirge-like funereal rendering (such as Britten’s suggests) but one of immense demonstrative elan and affirmation. He would sweep on to the rostrum, and with a magnificent flourish draw from the timpanist a commanding roll and then the whole orchestra would come in with a veritable defiant paean; not for him the long drawn-out roll on the timpani or side drum which seemed to go on hesitantly before the rest of the orchestra tentatively joined in, and the audience stood in embarrassed silence until the conductor deemed all his players were really ready to start. If a national anthem means anything at all, let us hear it played with the pride and conviction it ought to display. Alas! ‘God Save the King’ (or ‘Queen’) is a limp-backed tune anyway.

Now, if only we had a really stirring tune — one to fire a revolution — such as the French have in “La Marseillaise”, that would be worth hearing every time. Otherwise I think we should just drop our puny national anthem from routine concert performance and retain it for national and state occasions when it is really appropriate.

Arthur Butterworth



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JUST A THOUGHT

In the Autumn edition of the FRMS Bulletin, our editor, Arthur Baker, comments on the rise and fall of societies up and down the country. Elsewhere in the same magazine, members of societies record their anguish at the kind of programmes and presenters they are obliged to listen to.

When I joined the Bramhall Society in 1984, there were nearly 50 enthusiastic members of whom about 30 to 35 were present every week. The society met once a week in the evening on the same day in a Recreation Centre. The room was not ideal, the seating was rather hard unless we brought our own cushions and the quality of the reproduction equipment was not good but was soon replaced with better quality. I was attracted to trying it out after I had seen an advertisement in the Information Centre in which "All" were invited to join.

On my first evening I met a charming lady sitting at a table at the entrance who, clearly not recognising me, smiled at me and said that my first evening would be free but that I would have to pay the annual membership fee and the weekly charge if I decided to join permanently. After this very pleasant exchange, I

was directed to a seat by another member who "took charge of me" by sitting next to me and explaining to me what was going to happen. I cannot recall the presentation, but it was interesting enough to convince me to come again.

The more I talked to members, the more I was surprised at the diversity of interests of the members and the variety of approaches they had to music. Some were extremely enthusiastic about certain composers, orchestras or performers. Some regularly attended Concerts and performances by the several amateur orchestras nearby. Some had regularly given presentations not only at their own society but had been invited to give evenings at local societies. Three members were regular attendees at the FRMS Residential Weekends and later gave a very interesting programme during which a careful description was given with extracts from the music played.

The members all welcomed me and involved me in any discussions. Whilst most of the presentations were of a high standard, some of the local presenters were unaccustomed to talking in public, restricting most of their introductions to reading some of the



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information from the sleeves. A few had not timed the works or introductions and ran hopelessly out of control but, nevertheless, received the commendations and encouragement of a sympathetic audience, anxious to hear what each member had to say and play. Some indicated in the printed programme for the season what their programme content would be while others were firmly intent to keep it all under wraps until the very moment that they stood up on the appointed evening.

In the summer break, we organised "At Home" evenings so that members could go along and informally listen to the host's music and enjoy a cup of tea in the garden during the interval. It was an excellent way of getting to know each other and the atmosphere was more relaxing than the more formal one at the Recreation Centre.

After a time I was invited to be a member of the committee and served for three years as the Programme Secretary after I had been given some careful instruction by the previous holder of that office. I was told that the content should not only be of our own society's members giving programmes but that I should organise at least one "Live Programme" every season and at least four visitors from local societies.

Organising the "Live Evening" was quite a challenge until one evening I received a telephone call from a young violinist member of the Hallé Orchestra who asked if we would be interested in having an evening of string quartets to be performed by her and some of her friends. By this time I knew that there were several members of our society who just did not like "chamber music". Nevertheless the fee the young players were asking for was within budget and so I booked them. The turn-out of members was most promising. I remember the evening quite clearly because it changed my personal outlook on "chamber music" quite significantly.

I think that there were a few other members of the audience who, like me, suddenly realised what they had been missing by not choosing to listen to music for small groups of performers.

After many very happy seasons at the Recreation Centre, the authorities dictated that we must leave. We had by then had a reduction in membership and, consequently in revenue, which restricted our choice of new venue. We also wished to keep as many members as we could by not moving too far away; preferably to stay in Bramhall.

Sadly, this did not prove possible but the committee found an extremely suitable room in nearby Cheadle Hulme. As it was a smaller room more suited to our reduced membership, that we

could safely store our equipment in a cupboard in the same room and had the use of a kitchen in which tea and coffee could be taken in the interval, in some ways the gains were greater than the losses.

Now, because of members moving away or dying, membership was a total of 35 of whom about 20 would appear on any one evening. We can no longer afford "Live Performances"; the number of outside presenters also cannot be increased. In early years membership levels and the number of potential member-presenters were such that each had to be restricted to once per season. With the number of evenings remaining the same, about 39, it was possible to offer member-presenters more than one evening per year, recognising that this meant a possible reduction in the variety of presentations.

You will see that in the last few years the Bramhall Society has had many changes; venue, number and nature of membership, resources available to members, type of opportunities available to members, etc.

In the last few editions of the Bulletin, there have been a number of letters about the design and content of programmes for Recorded Music Societies but, in my opinion, there is no one simple answer to this because all different aspects, which have to be taken into consideration.

When Gramophone Societies first started, there was just the Home Service on the wireless. Now we all have the chance to hear music or all forms of recorded and live sound on Radios 1, 2, 3 and 4 as well as local radio and Classic FM. TV offers the occasional orchestral concert, opera and ballet performance. We have the opportunity of buying and playing some extremely well recorded performances by top rank performers in our own homes at very competitive prices. Here in Manchester we have three fine orchestras performing in a hall especially designed for the purpose and visits from opera and ballet companies. We have all the resources of a famous College of Music. Most local libraries have on offer a collection of CDs, Videos and even DVDs. Again playing CDs is so much easier than constantly having to get up to change 78 rpm records or even LPs; and now we have available remote control switches so that, once we have put in the choice of several of our CDs in the multi-disc player, we can control it from our armchair.

The local Recorded Music Society is competing with all of this. But should we be competing with it or perhaps rather benefiting from their existence? Or should the Recorded Music Society offer to provide what others are not?

Such questions can and should be discussed at Annual General Meetings under a special heading, "Forward Planning" and, rather than asking people to stand up and speak up in public, which some may be reluctant to do, suggestions could be submitted in writing or even whispered to a committee member who would offer to take up the matter anonymously. When I was Programme Secretary, I circulated a list of questions asking for written answers and I obtained some very useful ideas for inclusion in the activities and programmes for the Bramhall Society. Sadly there is no Panacea for this problem. Societies will die and others will start.

The requirements of the members will change and these must be reflected in the Society. The

people who are leaving the membership, for whatever reason, are being replaced, if replaced they are, by people many of whom are older some who may not have the same requirements, some of which will always have something to do with being "socially appropriate" rather than merely what music is being played.

It all starts by certain people wishing to join other people for a pleasant evening, joining in a common interest and offering individual approaches to collective problems.

Perhaps because of the expense involved, we have seen only a few societies using video recordings even for just one very special evening.

John Kemsey-Bourne

Railways in Music, Part 3

Two British composer-conductors, Eugene Goossens and Constant Lambert, were knowledgeable about railways. Edmund Rubbra worked on the railway. Watching goods shunting apparently inspired Herbert Howells to write his carol *A Spotless Rose* (I have been unable to detect a connection between the two). Peter Warlock, one of the finest English song composers of the 20th century, contributed an article to *The Locomotive Magazine* in 1912, when he was 18, under his real name Philip Heseltine. Glancing recently through a book about 20th century British cathedral organists I discovered that no fewer than ten of them then active actually owned up to an interest in railways; Sir Walter Alcock, not among the ten, had an extensive model railway layout when he was Organist of Salisbury Cathedral 1916-47. Sir Edward Elgar, Britain's premier composer, has had his name conferred first on a GWR "Castle" loco, then on a diesel engine and finally on an electric freight locomotive. Elgar lived for much of his life in Great Western territory, in Worcester, Malvern and Hereford and greatly enjoyed train travel, not least when visiting Dr Charles Buck, his friend in Settle (Yorks, West Riding). The popular operatic soprano Lesley Garrett is very proud to have a Channel Tunnel shuttle train named after her (her father was once a signalman). The American jazz composer and saxophonist Gerry Mulligan (1927-96) formed in 1972 a big band called *The Age of Steam* which reflected his passion for locomotives (an album similarly called had, as its first track, *K4 Pacific* after the LNER loco class) and in 1988 he even composed a piece for the Glasgow Festival called *Flying Scotsman*.

The Australian-born Percy Grainger (1882-1961) was another who was fascinated by trains and two of his compositions reflect this. *Arrival Platform Humlet*, the first movement of a suite for piano (later orchestrated) entitled *In a Nutshell* is, to quote the composer, "the sort of tune you hum excitedly to yourself while awaiting a loved one's arrival at a railway station". *Train Music*, dating from 1900, is a fragment, thirty-five seconds long on the CD I have (other versions take slightly longer) of a projected quite extended movement that Grainger barely began and suggested by the irregular rhythm of a rickety train travelling between Genoa and San Remo in Northern Italy on which he once travelled.

Grainger was a superb pianist; not less so in his own field was Billy Mayerl, who was classically trained and only 57 when he died in 1959 but whose syncopated (and other) genre movements for piano have always enjoyed a certain popularity and are now making a strong comeback. One example of Mayerl's syncopated pieces is *Railroad Rhythm*, dating from 1938. Another light piano piece, but in march rhythm, is *Crash Collision* dating from 1896, by Scott Joplin, a kind of American counterpart of Mayerl, if earlier in time, which described a staged railway smash which went wrong when the boiler exploded. Also from America, Charles Ives' *From Hanover Square North*, part of his *Orchestral Set No. 2*, is a musical impression of an incident in 1915 at a New York Elevated station. Kurt Weill's *Railroads on Parade* appeared in 1939 as a pageant for the Chicago World fair and is based on American railroad songs. Harry Partch's *US Highball* is a

lengthy (20 mins), highly experimental piece using voices and instruments.

We have now moved well into the 20th Century in this survey of railway “classical” composers and one of the century’s most famous railway pieces was *Pacific 231* (“231” is the French way of expressing what we would call the 4-6-2 Pacific locomotive wheel arrangement) by the Swiss-born French composer Arthur Honegger. When *Pacific 231* appeared in 1923 Honegger was reported in a Swiss magazine as saying: “I have always had a passionate liking for locomotives; for me they are living things and I love them as others love women or horses. What I have endeavoured to describe in *Pacific 231* is not an imitation of the sounds of the locomotive, but the translation into musical terms of the visual impression and the physical sensation of it. It shows the objective contemplation, the tranquil breathing of the machine in repose, the effort to start [and] the progressive gathering of speed ... of a train of 300 tons hurling itself through the night at 120 miles an hour” [This is a slight exaggeration for 1923, as it was not until 1938 that “Mallard” touched 126 m.p.h., the all-time record for steam traction].

To portray all that in music, some dissonance is, I suppose, necessary and *Pacific 231* is certainly dissonant. Honegger was clearly quite fascinated by railways, because more than a decade later he penned for the Paris Exhibition of 1937 a piano piece entitled *Scenic Railway*. A colleague of Honegger’s among “Les Six”, the prolific Darius Milhaud, composed a ballet for Serge Diaghilev in 1924 entitled *Le Train Bleu* (as we shall see, and indeed have seen, others have been inspired by that Riviera-bound express). A few years later, in 1932, still another French composer, Jacques Ibert, included *Le Metro* [the Paris underground] in his *Paris Suite*. A train totally different from *Pacific 231*, musically and in fact, is *The Little Train of the Caipira* which forms part of the suite *Bachianas Brasileiras No. 2* (1930) by the Brazilian composer Heitor Villa-Lobos who died in 1959. Here we have the same blowing-off of steam and the same slow start and gradual acceleration as in the Honegger piece (and indeed in several others that I allude to in this study), but the cheeky tune is quite different, reminding this listener of an Emmet cartoon, perhaps. Yet such a train was, if less charismatic than a Pacific-hauled express, essential to the economy of up-country Brazil with its isolated villages and coffee and timber plantations. The Swedish composer Hilding Rosenberg’s orchestral *Voyage to America* earns a place at this point in our survey as it includes a *Railway Fugue*. Nor should we forget Serge Prokofiev’s *Age of Steel* ballet of 1927

because its opening scene represents a bustling railway platform; also by Prokofiev the exuberant *Departure* movement of the *Winter Bonfire Suite* depicts the setting-out, by train, of a party of boy scouts. Carlos Chavez’s roughly contemporary ballet *Caballos de Vapor* (“*Steam Horses*”) also claims a mention here (Chavez, 1899-1976, was Mexican). The first movement of the United States composer Samuel Barber’s four movement suite for piano solo *Excursions* (1945) represents another Transatlantic railway train. The German Ernst Krenek’s *Santa Fe Timetable* (1945), *Ballad of the Railroads* (1944), both orchestral, and (for piano solo) *Streamliner* are all tough listening, even more so than *Pacific 231*. Krenek’s opera *Johnny Spielt Auf* (1926) portrays a railway station in grand opera for perhaps the first time and not the last as Hans Werner Henze’s *Boulevard Solitude* did so in 1952; another railway flavoured opera in Philip Glass’s *Einstein on the Beach* (1976).

Philip Scowcroft

NB. This is our final extract from Mr Scowcroft’s extensive article — this may be read in full at:

www.musicweb.uk.net

Opera Review — old style

Brendan Sadler has sent us a fascinating example of an old newspaper review. It is from the Wells Journal of 6 July 1856:

“HER MAJESTY’S THEATRE.

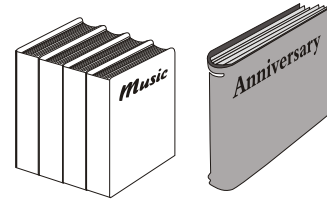
“We last week witnessed the performance of Mdlle. Sofie Druvelli, in another of her characters—the unthankful one of Elvira — in Verdi’s *Ernani*, at her Majesty’s Theatre — and, great as is the dislike we have to Verdi’s unmerciful compositions, we were pleased and delighted with the talent and freshness this young and rising artist threw into the character and music. She has great dramatic powers and a beautiful voice. Her pos, is somewhat at present too studied, and we should advise her to be careful of giving way to Verdi’s outrageous antics, or the sweetness of her organ will soon be worn away, and its beauty destroyed, which we should much regret in one so promising. Coletti as the King, Sims Reeves as the Brigand, both merit approbation. The latter, we are pleased to see, is losing somewhat of his vulgarity on the Italian boards.”



Some Notable Anniversaries for 2003

Compiled by Brendan Sadler

The most notable event in 2003 is the 100th Anniversary of Hector Berlioz on 11th December. We have a double this year in that 6th June sees the centenary of the birth of the Armenian composer Aram Khachaturian (he of Spartacus fame) and 1st May is the 25th anniversary of his death. 1653 was a vintage year with a number of early Baroque composers of note appearing, including Muffat, Pachelbel and Corelli. Let us not overlook, too, those neglected English composers, Linley, Onslow and Holbrooke



COMPOSERS - Born (b) Died (d)

04 10 1528	Guerrero, Francesco (Sp) b
?4 09 1553	Morales, Cristobal (Sp) d
?1 06 1653	Muffat, Georg (Ge) b
?1 09 1653	Pachelbel, Johann (Ge) b
?1 04 1653	Vitale, Filippo (It) d
?1 04 1653	Corelli, Arcangelo (It) b
15 08 1728	Marais, Marin (Fr) d
05 08 1778	Linley, Thomas (Eng) d
14 11 1778	Hummel, Johann N (Ge) b
02 07 1778	Rousseau, Jean Jacques (Fr) d
11 12 1803	Berlioz, Hector (Fr) b
24 07 1803	Adam, Adolf (Fr) b
03 11 1828	Helmesberger, Josef (Ge) b
03 10 1853	Onslow, George (Eng) d
30 12 1853	Messenger, Andre (Fr) b
23 03 1878	Schreker, Franz (Aus) b
05 07 1878	Holbrooke, Joseph (Eng) b
16 02 1878	Palmgren, Selim (Fin) b
12 05 1903	Berkeley, Lennox (Eng) b
12 05 1903	Khachaturian, Aram (Armenia) b
22 02 1903	Wolf, Hugo (Aus) d
27 05 1928	Musgrave, Thea (Scot) b
01 05 1978	Khachaturian, Aram (Arm) d

COMPOSITIONS

(N B: fp = first performance; p = year published)

This list is not exhaustive!)

1603	
Monteverdi, C	Madrigals for 5 voices, Bk IV
Dowland, J	Third Book of Songs or Ayres
1703	
Scarlatti, D	Ottavio Ristituta et Trono (opera)
1753	
Gluck, C W	Nine Symphonies
1803	
Beethoven, L	Fidelio (opera) commenced
	Romance in G for Violin & Orch.
Boildieu, F	Ma Tante Aurore (opera)
Cherubini, L	Anacreon (opera)
Gossec, F.J	Les Sabots et le Cerisier (opera)
Haydn, F.J	String Quartet No 83

1853		Piano Trio No 1
Brahms, J		Piano Sonata No 3
Schumann R		Violin Concerto
		Fairytales for Piano Trio
		Introduction & Allegro for Piano
		Fantasy for Violin
Rubinstein, N		Melody in F
Smetana, B		Festive Symphony
Verdi, G		La Traviata
		Il Trovatore
1903		
Bantock, G		Serenade for Four Horns
Bartok, B		Kossuth (tone poem)
		Violin Sonata
Busoni, F		Piano Concerto with Male Chorus
Cassella, A		Variations on a Chaconne for Piano
Chausson, E		Le Roi Arthus (opera) fp - posth
Coleridge - Taylor, S		The Atonement (oratorio)
Cui, C		Mlle. Fifi (opera)
Debussy, C		Rhapsody for Saxophone & Orch
		Danse Sacre et Profane
		Estampes for Piano
		Sea Drift
Delius, F		Choral Varie for Saxophone & Orch.
D'Indy, V		String Quartet p
Dohnanyi, E		Cello sonata p
Dukas, P		Variations, Interlude & Finale on a Theme by Rameau for Piano
Elgar, E		Symphony No 2 in A flat
		The Apostles (oratorio)
Enesco, G		Suite for Orchestra
German, E		The Princess of Kensington (operetta)
Rachmaninov, S		Variations on a Theme of Chopin
		Ten Preludes
Ravel, M		Song Cycle, Scheherazade
		Alyssa (cantata)
		String Quartet
Reger, M		Gesang der Verklarten for Voice & Orch..
Rimsky-Korsakov, N		The Invisible City of Kitesz (opera)
Roussel, A		Resurrection for Orchestra
		Violin Sonata
Satie, E		Trois Morceaux en Forme de Poire (Piano)
Schonberg, A		Pelleas und Melisande for Orch
Scriabin, A		Symphony No 3 (Divine Poem)
Sibelius, J		Violin Concerto
		Romance for Strings
Suk, J		Fantasy for Violin & Orch.
Vaughan-Williams, R		The House of Life, Song Cycle
Wolf-Ferrari, E		Le Donne Curiose (opera) fp
		Chamber Symphony p
		La Vita Nuova, Cantata
1953		
Alwyn, W		Symphony No 2

Arnell, R	The Magic Island; Symphonic Prelude The Great Detective (ballet)
Arnold, M	Lord Byron, Symphonic Portait Homage to the Queen (ballet) Symphony No 2 Oboe concerto Violin Sonata No 2
Antheil,G	The Capital of the World (ballet)
Barber, S	Souvenirs, Ballet Suite
Bax, A	Coronation March
Berio, L	Chamber Music for Voice, Clarinet, Piano & Harp
Berkeley, L	Suite for Orchestra
Bliss,	Processional for Organ & Orch.
Britten, B	Gloriana (opera) Winter Words, Song Cycle
Brown, E	"25 Pages from 1 to 25 Pianos
Cage, J	Music for Piano - "4 - 84 for 1 to 84 Pianos
Chavez, C	Symphony No 4 - Sinfonia Romantica Symphony No 5 for Strings
Dohnanyi, E	Stabat Marter
Fricker, P	Violin Concerto No 2 - Rhapsodie Concertante
Gould, M	Inventions for Four Pianos and Orchestra
Harris, R	Piano Concerto No 2 Abraham Lincoln Walks at Midnight (chamber cantata)
Hoddinott, A	Fugal Overture fp Nocturne for Orchestra fp
Honegger, A	Christmas Cantata
Korngold, E	Straussiana for Orchestra Theme and Variations for Orch.
Ligeti, G	String Quartet
Lutyens, E	Incidental Music & Songs for Homage to Dylan Thomas
Martinu, B	The Marriage (opera)
Messiaen, O	Reveil des Oiseaux
Milhaud, D	David (opera)
Moore, D	Piano Trio
Musgrave, T	A Tale for Thieves (ballet) A Suite of Bairnsangs
Pizzetti, I	Cagliostro (opera)
Poulenc, F	Dialogues des Carmelites (opera) Sonata for Two Pianos
Robertson, L	The Book of Mormon (oratorio)
Rochberg, G	Chamber Symphony for Nine Instrumentse
Schuman, W	The Mighty Casey, Baseball Opera Voyage, for Piano
Seiber, M	Three Pieces for Cello & Orch.
Sessions, R	Sonata for Solo Violin
Shostakovich, D	Ballet Suite No 4 Symphony NO 10 Concertino for Two Pianos
Stockhausen, K-H	Elektronische Studie 1
Stravinsky, I	Septet Three Songs from Shakespeare
Tippett, M	Piano Concerto - commenced Sellinger's Round - commenced
Walton, W	Coronation Te Deum Orb and Sceptre (march)

Orchestra Personnel

Conductor: Leaps tall buildings in a single bound. Is more powerful than a locomotive. Is faster than a speeding bullet. Walks on water. Gives policy to God.

Leader: Leaps short buildings in a single bound. Is more powerful than a switch engine. Is just as fast as a speeding bullet. Walks on water if sea is calm. Talks with God.

Oboist: Leaps short buildings with a running start and favorable winds. Is almost as powerful as a switch engine. Is almost as fast as a speeding bullet. Walks on water in an indoor swimming pool. Talks with God if special request is approved.

Trumpet Player: Barely clears a garden hut. Loses tug-of-war with locomotive. Can fire a speeding bullet. Swims well. Is occasionally addressed by God.

Bassoonist: Makes marks high on wall when trying to clear short buildings. Is run over by locomotive. Can sometimes handle a gun without inflicting self-injury. Dog-paddles. Talks to animals.

Second Violinist: Runs into buildings. Recognizes locomotives two times out of three. Is not issued any ammunition. Can stay afloat with a life jacket. Talks to walls, argues with self.

Manager: Falls over doorstep when trying to enter buildings. Says "Look at the choo-choo." Wets self with water pistol. Plays in mud puddles. Loses arguments with self.

Horn Player: Lifts buildings and walks under them. Kicks locomotives off the tracks. Catches speeding bullets in teeth and eats them. Freezes water with a single glance. Is God.

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Book Reviews... Book Reviews...

Penguin Guide to Compact Discs - 2002

by Ivan March, Edward Greenfield and Robert Layton.
Penguin Books London. PB; pp 1556; £20.00

The last full edition of this indispensable publication was reviewed in the March 2000 Edition of the Bulletin (No. 132) and the Yearbook 2000/1 was reviewed in Bulletin No 134. How quickly time flies! Yet comparing the new volume and the last complete version it is clear just how many changes have taken place in these two years.

In the press there have been many reports of the crisis in the recording industry and certainly the issue of new recordings by the 'majors' has been reduced to a trickle. However there has been an absolute flood of new CDs mainly from the small or medium sized independent companies which have specialised mainly in the recording of rare and unusual repertoire, or, increasingly — reissues. The major companies have been milking their back issues for all that it is worth both with "Great Recordings of the Century" type reissues and Duos (two recordings for the price of one). Also the 'majors' have at long last started to try to beat Naxos at its own game by reissuing often very fine CDs at under a fiver - only time will tell just how successful they will be. The recent demise of Nimbus shows that even the independents are not immune to the economic effects of a market at near saturation point where most buyers are sufficiently satisfied with their CDs so as not to want to change them.

So far as the Penguin Guide is concerned it has found it very hard to accommodate this flood of new issues in one volume. It has proved impossible to increase the number of pages as the binding process is at its upper limit. However, Penguin have made the book deeper (but maintained the same height). This has led to wider columns which accommodate on average about two extra words per line. Thus the

new volume contains far more material than the old. However the authors in their introduction draw attention to the fact the limit has been met and that in the future either some form of selection will be needed, or else the guide will need to be in two volumes — readers are invited to send their comments on three possible solutions.

The new edition has been re-designed with new typography. Inevitably some readers will, at first, not like the new type faces but personally I think it looks better. A small but very useful innovation is to

include the year on the outside. This is useful when using back issues for reference purposes.

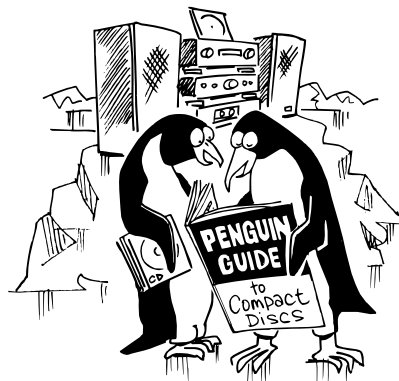
With a team of three of the most experienced record reviewers in the country, the standard of musical judgement remain exceptionally sound. Readers who follow their recommendations will seldom if every go seriously wrong although inevitably diversity of opinion will

occur. The number of recordings reviewed is truly staggering, but even so I was surprised to note how many of the CDs I have bought or reviewed in the last two years are not included.

An interesting innovation is the inclusion of a selection of DVDs and an Introduction to the DVD which (rightly in my opinion) extols its virtues and not only in Opera and Ballet. It is important however to distinguish the DVDs here (sound & picture) from the new DVDA discs (enhanced sound only). It is proposed to extend the review of DVDs in future editions. It is essential however to pay attention to the equipment as the sound on many TV installations (including Home Cinema) can be dire. It is important also to realise that an increasing number of musical DVDs are being issued in Dolby Surround (5+1) and thus we are revisiting quadrasonic sound — an intriguing prospect.

I have no doubt that The Penguin Guide remains the best available guide to CDs available, giving succinct but invaluable evaluations. The volume should be on the shelf of all serious record collectors.

A.B.



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Why Beethoven threw the stew

And lots more stories about the lives of Great Composers. By Steven Isserlis; Faber; PB; £4.99

Analyses of great music are frequently given by some great expert for the edification of other great experts, but these are so esoteric as to leave the average person, let alone the beginner, as befogged as before and then discourages them from listening altogether. This is a book meant for the young, and/or the beginner being introduced to great classical music for the first time and it makes refreshing reading for its lack of pomposity. At once one is aware of the unbounded enthusiasm that the author has for music and his chosen composers. The object is twofold, to make the reader meet the composers as though they were alive now, real human beings, and then secondly guide them to start listening to some great music.



Each chapter is opened with a description of the composer as a person followed by a suggestion of the music one might listen to start with and then a more formal presentation of the composer's life. His happy-go-lucky description of their lives is a great attempt to breathe life into them and I think he achieves the object of making you feel as if you had met them as real human beings. The music and composers chosen are intriguing, five Germans and one Russian (sort of). Bach, the *Goldberg Variations* filled with popular tunes, *St. Mathew Passion* deeply emotional, or the *Brandenburg concertos*. Not to forget the *English Suites* full of tunes you can dance to and the gorgeous air. Mozart in the operas where he shows his consummate skill in marrying voice and orchestra. Using the same operatic technique in blending solo instruments and Orchestra. Beethoven, the *5th and 6th symphonies*, the piano sonatas like the *Moonlight* and the *Pathetique*. But then anything Beethoven wrote is quite amazing.

Brahms was his own fiercest critic and so he recommends anything from the grand almost daunting *First Symphony* to the 'fun' *Hungarian Dances*. And finally, squarely in the twentieth century with Stravinsky. Starting with the three great 'Diaghilev' ballets. But he introduces the reader to the great range of subsequent compositions. Finally, like Plutarch's "Lives", one wishes that he could have written like this about so many other composers.

Hein Kropholler

A Dictionary — Catalog of Modern British Composers by Alan Poulton

Greenwood Press, London, 3 vols. HB; pp 1701; £210

This really is a magnum opus. It is planned to be a complete chronological listing of all works (with or without an Opus number) including the year of composition (and date of completion where known), dedicated, commissioning/funding sources, and performance information such as duration, instrumentation. It also lists the musical history (first performances, first broadcast etc. giving the details of performers), manuscript location where known, first or significant recordings and details of film/incidental music for plays TV etc. Broadly it covers composers born between 1893 and 1923.

The amount of data provided in these three volumes is staggering and it is particularly impressive because so much information is hard to come by. Even tracing the publisher of a piece can be difficult (especially where a composer has used multiple publishers; or where publishers have been amalgamated, gone out of business etc). Similarly it can be very difficult to check recording information (relatively easy for large major work — more difficult for smaller works, 'popular' pieces, and arrangements).

A title index at the end of each volume makes the book much easier to use than having to use just the chronological listing. Another fascinating aspect is the tabulations of composer productivity (expressed as TCD ie. Total Compositional Duration in minutes), also broken down by age spans and type of music. It was fascinating to learn that Britten is by far the most productive of the British Composers listed being not far behind Beethoven in this regard.

I did not come across any obvious inaccuracies when looking through this absorbing catalogue but came across all sorts of fascinating information which is not found in the standard biographies or in Grove. Inevitably one feels frustrated when a composer you expect to be in the catalogue is not there - but this is usually because the date of birth is outside the stated limits, the composer is of "light" rather than serious music or perhaps because he is relatively obscure.

The Catalogue is truly welcome and will be a much used reference book which should be included in every serious musical library.

A.B.

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FRMS PRESENTERS 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 directly.

Officers and committee of the FRMS are experienced presenters and are generally available to give presentations within reasonable distance of home. Contact them directly (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 consequences arising from the use of this list.



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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 an exciting life as a writer and lecturer. 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 'Glyndebourne Recorded' was published to celebrate sixty years of the Festival and is the first survey of sound and video recordings which feature Glyndebourne forces.

Paul has since written for San Francisco Opera Guild and is currently engaged on preparing booklet essays for Naxos's 'Great Opera Recordings' CD series. As a lover of fine singing, Paul enjoys sharing this interest with other enthusiasts countrywide.

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Lecturer in music history,
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David studied piano,

composition and orchestration at the Royal College of Music, gaining the Piano Performing Diploma in his first year. He has appeared as soloist, duo pianist, and also as accompanist, including performances at the Royal Festival Hall, Queen Elizabeth Hall, and the Wigmore Hall. He continues to combine a performing and teaching career. Compositions which have received performances include a major commission for a three-act ballet, various choral works, original compositions and arrangements for piano duet and for two pianos. Suggested Programmes include:
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Dvorak Society



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

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Sussex Regional Group: Residential Weekend

'A Celebration of the year 1901'

Fine weather greeted members as they arrived in historic Battle for the October meeting at Pyke House; every room was taken but before exploring the musical events of 1901 quite a few of the 'regulars' gathered for lunch at the pub next door. I am not sure whether this was to relax after their journeys

or to brace themselves for what was to come!

Eileen Taylor, fresh from her trip to Canada, opened the proceedings in style with Elgar's *Pomp and Circumstance No.4* written in 1901. In gentle contrast were the *Lyric Pieces, Op.12* by Grieg. Introducing the *Second Symphony* by Sibelius, Eileen mentioned the conjecture over a possible 8th symphony. It seemed to be a year for second symphonies as Nielsen also wrote one in 1901. Another second but this time a piano concerto, the ever popular one by Rachmaninov, we heard the third movement played by Ashkenazy. Another 'second' was that by Scriabin, Eileen chose the 5th movement which shows the influence of Chopin.

On January 3rd, 1901 the fourteen year old Arthur Rubinstein gave a concert which included a Mozart Piano Concerto and some solo pieces. During that year Arthur gave a number of concerts in Germany. Eileen chose a recording by Rubinstein of Chopin's *waltzes, Op.34* numbers one and two to mark these early concerts by the child prodigy. Dvorak's opera *Rusalka* was composed in 1900 and received its first performance in 1901. From this Eileen chose *O Silver Moon* on the famous recording by Joan Hammond, I noticed as I was operating for Eileen, that Eileen's CD sleeve was signed by the Dame herself!

New to most of us was Bruch's *Serenade for Violin and Orchestra, Op. 75*, given a lovely performance by Salvatore Accardo. Eileen being the keen opera lover that she is could not finish her session without a tribute to Verdi, who, of course, died in 1901. Fittingly Eileen chose to play the 'Dies Irae' from his great *Requiem Mass*.

It was the turn of Alan Thomas, after the coffee break to talk on the life and music of Gerald Finzi born in 1901. Finzi had a traumatic childhood losing his Father and three brothers and later his teacher Ernest Farrar and so lacked a male 'role model'. His compositions were sometimes years in the writing but retained their spontaneity. Finzi suffered from a form of leukemia all his life and died in 1956.

To illustrate the diverse music of Finzi, Alan introduced the *Violin Concerto*, two songs from his first song-cycle *A Young Man's Exhortation*. Part of the popular *Clarinet concerto* was followed by his *Dies Natalis* sung by Ian Bostridge. In 1946 Finzi was commissioned to write music for the BBC radio production of Shakespeare *Loves Labour Lost*, out of that came *Three Soliloquies* first played in public, at a National Gallery Concert. As well as being a great admirer of Thomas Hardy he also enjoyed William Wordsworth and set part of his *Intimations of*

Immortality to music. To mark Finzi's centenary, The Finzi Trust commissioned a number of leading composers to set orchestral scores to songs originally for piano and voice. From this new set Judith Weir set *At A Lunar Eclipse* and Anthony Payne *Proud Songsters* both, of course, Hardy poems. To finish Alan played the cheerful rondo of the *Cello Concerto* played by Raphael Wallfisch.

Jonathan Parris took the floor to tell us about first performances of music featured by Sir Henry Wood in his 1901 Season of Promenade Concerts, After a brief history of Sir Henry and the 'Proms' Jonathan played part of Summer from Glazunov's *The Seasons*. Olga Wood (Mrs Henry Wood) sang *Elizabeth's Prayer* from Wagner's *Tannhauser* "beautifully sung" according to Sir Henry. It surprised many to learn from Jonathan that Sir Henry was well aware of early performing practices and had, in fact given a lecture with authentic instruments assisted by Carl Dolmetsch. Wood also gave the first performance in England of the *Brandenburg Concertos*. He recorded No.6 and in spite of the larger scale forces there was a real clarity of texture, confirming that he was a fine exponent of J.S.Bach.

The Schubert *Octet* was played in 1901, perhaps lost in the large Queen's Hall as it was not well received, perhaps the audience felt 'cheated'. There was a performance of Saint-Saëns' fantasy, *Africa* for piano and orchestra in which, the composer caught some of the atmosphere found on his visit there. Another *Symphony No.2* followed, this time by Alfvén. Wood did much to promote the music of Sibelius and in 1901 with the composer in the audience he played the *King Christian II* suite. A somewhat neglected composer now is Sir Alexander Mackenzie and Wood introduced his fine music to Irving's production of *Coriolanus*. To conclude was a work that the original audience insisted on hearing an unprecedented three times; Elgar's *Pomp and Circumstance march No.1 in D*.

The second of the weekends featured composers was Edmund Rubbra, although a contemporary of Walton and Tippett, he had little in common with them. He remains little known outside England but over the past few years much of his work has been committed to disc mainly by Richard Hickox. Alan Thomas presented a portrait of Rubbra and stressed that he was, perhaps, an ideal CD composer as he demands repeated listening if one is to get and enjoy the true depth of his music.

From the eleven symphonies Rubbra wrote, Alan played extracts from No.1, No.2 and No.4. From his superb vocal compositions Alan played two of the

Four Mediaeval Lyrics sung by Stephen Varcoe and *Veni, Creator Spiritus*. Howard Shelley was the soloist in the *Sinfonia Concertante*, written as a memorial to Holst, one of Rubbra's teachers. A work that certainly deserves more performances is the *Violin Concerto* in which, Tasmin Little was soloist. Finally, Alan introduced a work written to mark the 75th birthday of Vaughan Williams, a composer Rubbra greatly admired and who in turn encouraged Rubbra, called *A Tribute* it does not include any specific, reference but is a heartfelt tribute.

The Sunday afternoon slot was taken by Alan Gilby who built his programme around the theme of composers playing or conducting their own works. From a 1960 recording; Rodrigo playing two *Spanish Dances* Kabalevsky conducting his *3rd Piano Concerto* with Gilels playing. Among the 'Great Pianists of the 20th Century' were Paderewski and Rachmaninov, the former was heard playing his *Minuet in G* and the latter his *Etude Tableaux Op.32, No.2*. It is thanks to the invention of and the subsequent development of recording that we are able to listen to such unique performances.

William Alwyn conducted the Second of his *Elizabethan Dances* written for the Light Music; Festival of 1957. Stravinsky conducted recordings most of his work, from that rich heritage Alan chose the *Ragtime* for 11 instruments and the overture to *Pulcinella*. Back to 1905 and Mahler, no less playing a piano version of his *4th Symphony* sounding remarkable for its age. Before the 'raffle' break Alan introduced Sir Arthur Bliss conducting part of his *Things To Come* film music.

Continuing his theme, Alan played Malcolm Arnold conducting his *Beckus the Dandipratt*, Villa Lobos with Victoria de los Angeles and his *Bachianas Brasileiras No.5*. Benny Goodman commissioned Bela Bartok to write a trio for him in 1938 which he recorded with Bartok at the piano. Up to date was Stephen Hough with his own *Musical Jewellery Box*. To conclude this well researched dip into recording history, Alan chose extracts from *Prince of the Pagodas* by Benjamin Britten conducted, of course, by the composer.

As usual the time flew by and then it was time to say goodbye to friends and Pyke House, replete with lots of good music, excellent food and that special friendly ambience we all experience at Pyke House. We are looking forward to the next one in March, 2002 'A Guide to Concert Going'.

Alan Thomas

...Schubert Octet...
not well received...

West Midlands One Day Conference

Our sixth gathering, on Saturday 10th November, was again in the Birmingham and Midland Institute. Our first speaker was Mike Crump who works in Information Technology, but has a keen interest in Czech music, being a member of the Dvorak Society and a founder member of the Bohuslav Martinu Society. He chose to speak on Martinu's delightful Choral Ballet, *Spalicek*. Mike's intention was for people to share his view, that this is a great piece of music and ought to be more popular than it is.

In his introduction, Mike sketched out a brief background to the composer. Martinu was born in 1890 in the small market town of Policka in the Bohemian-Moravian highlands. His father was a cobbler by trade, but supplemented his income by acting as a Fire Warden for the town.

Apparently Policka had already been burnt down twice and so people were obviously keen that it should not happen again. To carry out his duties effectively, Martinu's father had a good vantage point, a small room at the top of the bell tower of St. James Church in the middle of the town. To this day, you can still climb the tower and see that room. Clearly the young Martinu joined his father in the fire watch, gazing out on the beautiful country side, and this caused him to write in later years "That sense of space which is constantly before my eyes, which it seems to me, I am always seeking in my works".

Spalicek was written around 1931 during the 17 years Martinu lived in Paris and he looked homeward for his inspiration to Czech folk songs, customs, traditions, games and rhymes familiar to him as a boy in the tower at Policka. The word *Spalicek* is very difficult to translate, but is associated with those customs and traditions going back to the 17th and 18th centuries. Mike played extended highlights of the work, which has strong vocal elements, calling for Soprano, Tenor and Bass soloists and a children's choir, whilst it is unconventional in that it has no central characters or straightforward plot.

The second session took the form of a conversation between Philip Head who retired in 2000 after 40 years with the City of Birmingham Symphony Orchestra, and his friend and former colleague John Charles who was Orchestra Manager of the C.B.S.O. between 1966 -1972. Philip spent most of his childhood in rural Herefordshire, attending Ross Grammar School. He received a Herefordshire County Scholarship to the Royal College of Music, to study violin with Marie Wilson.

After College for a short period of time, he worked in Dublin for the Radio Eireann Symphony Orchestra and the Dublin Chamber Orchestra.

In February 1960 he joined the C.B.S.O. for a salary of £13. 1s. 8d. per week. Philip's objective was to get experience in Birmingham for about 6 months or so, before moving back to London, but that 6 months was to be 40 years. After a short period in the second violins, he joined the 1st violins when Hugo Rignold was appointed musical Director. Most of the remaining years were spent as No.4 sub-principal first violin, until retirement. There were a number of changes in the year Philip

joined the orchestra. Hugo Rignold had been appointed Music Director in succession to Sir Adrian Boult's second term for the 1959 -1960 season. John Charles reminded us that Sir Adrian had made yet another appeal to the City Council

for a new concert hall, having been promised one 35 years earlier! Hugo Rignold was a remarkably gifted person who sang and played in the Jack Hylton's band in the 1930's and was a racing car driver. In his conducting he was meticulous and demanded total concentration from his players.

In 1962 there occurred a milestone in the C.B.S.O.'s history. The first performance of Benjamin Britten's *War Requiem* in the newly opened Coventry Cathedral. We heard short extracts from this first performance. Philip recalled the atmosphere; it was only 17 years since the end of the war and there was the new Cathedral next to the original Cathedral, standing as a painful reminder to those dreadful days — hope against despair. With Dietrich Fisher Dieskau from Germany standing next to Peter Pears. In 1969 Louis Fremaux was appointed Musical Director. He was a great programme innovator and French music was prominent in the concert programming. Fremaux had Gallic charm that won him many friends, both with the audience and players. He was also responsible for a new relationship with EMI and he and the orchestra were to make a number of successful records notably Massenet's *Le Cid*. Philip played the wonderful finale Navarraise.

Simon Rattle's 18 years was the greatest influence in the C.B.S.O.'s history, and placed the orchestra very firmly on the international stage. He gave some remarkable programmes and tackled music with the most horrendous technical difficulties. The moving *Urlicht* from Mahler's *Resurrection Symphony* was Philip's tribute to Simon's work. In his 40 years with the orchestra, Philip travelled to 39 countries.

After a very enjoyable buffet lunch, our third presenter was Jill Robinson who is a director of the Birmingham based choir Ex Cathedra, and also sings as a soprano in the choir. She gave us a fascinating insight to the work of the much loved choir. The choir was founded by its Birmingham born Musical Director Jeffrey Skidmore in 1969 when Jeffrey was only 18 years old. Jeffrey then went to Oxford, to study Music, and since leaving there has pursued a career as a teacher and conductor, particularly with his own choir, Ex Cathedra.

As Jill explained, Ex Cathedra has, over the last 30+ years, developed into a choir performing music from the 15th Century up to the present day, but is particularly associated with performances of the late Renaissance and Baroque music. The Ex Cathedra

Baroque Orchestra was formed in 1985 to facilitate this. It was also good to hear that the choir is travelling more outside the Midland area and indeed has visited a number of European countries. Jill illustrated her talk with a some short, moving recorded extracts. It was particularly good to hear that the choir will soon be recording for the Hyperion label.

To quote Vice Chairman John Davies -"A day which was enjoyable in every way. Three fine musical sessions in which each, in their particular way, was informative and stimulating. We had coffee, a fine buffet lunch and met old and new friends from other societies, all for a cost of only £19.00! Why, oh why, do not more people attend?"

Gordon Wainwright

From the Societies...

Felixstowe RMS

The Society meets regularly at the United Reform Church Hall. On October 24th we were pleased to welcome Sydney West as presenter. He has just become a new member. His presentation was called 'The Wow Factor'. He certainly managed to wow the audience with some of his favourite recordings, including many works by familiar composers such as Beethoven, Bach, Mozart and Wagner. We had symphonies, concertos and excerpts from operas. It was such a wonderful variety that we were all on a high for the evening.

On November 7th two of our older members, John and Irene Lewis, gave us some 'Memorable Moments'. John's first half included some beautiful songs by top rate singers such as Elizabeth Schwarzkopf and Renato Bruson. It was stirring as well as memorable. Irene continued with music which had impressed her during a long life. It varied from Gershwin's *Rhapsody in Blue* to Lloyd Webber's *Time to Say Goodbye*.

On the 5th December we enjoyed the programme 'Beauty and the Voice', a debut presentation by Norman Sennington who delighted us with a selection of operatic arias acknowledging the gentlemen and especially the ladies blessed with both a lovely voice and great beauty. Norman cleverly interspaced the arias with short orchestral pieces and brought the programme to an end with an excerpt from Mahler's *Symphony of a thousand*.

On the 12th December we had our Christmas party — a most convivial evening ending with a most enjoyable musical entertainment. This season's programme has been popular and the Society is

From the Societies...

going from strength to strength.

The Romiley Music Group

The Group meets most Wednesdays in the ROMILEY CENTRE, at 8.00pm. The Winter season is from January to May (AGM), and the Autumn Season is from September to mid December terminating with a Christmas Party. Between May and September we meet once in June/July and August.

The Annual Subscription is £10.00 with an attendance fee of 50p per member. Non members and visitors are charged £2.50 and for Special Events ie Professional Artists, Orchestra's etc, the Attendance Fee is £3.50 to £4.00 for all classes.

We average 12/14 varied presentations in each full season with 50 to 60% being live shows, with the remaining being mainly record recitals.

We are pleased to report that our finances are healthy, mainly due to the following three factors:-

a.) An Average Membership of 50 members
b.) A Coffee Morning and Bring and Buy Sale in each Season (3 per year)

c.) A Poster Campaign whereby 12 posters are displayed weekly in the shops around the village and in The Romiley Centre. We have been successful in increasing our membership since introducing this promotional campaign. As a Group we attend musical events, both amateur and professional, in support of these bodies.

Eric Pinkerton.

South Cheshire RMS

We were a little perturbed during the summer when we found out that our usual meeting place,

Nantwich Library, was to undergo extensive renovation and it would not be possible for us to meet there for some considerable time. Fortunately we were able to secure an adequate replacement meeting room at the local Methodist Church.

Our meetings, from September to June, are held on the first and third Tuesdays of the month and we have a lively membership of 42. We are happy to report that this membership has stabilised at around this figure over the past few years.

In the current 2001/02 season we have a series of five themed interspersed programmes and this year the theme is 'Around the World'. The five speakers, visitors and members, have chosen Germany, Iberia, Finland, France and the Low countries.

Early in the season our President, Roger Fisher, former Organist and choirmaster at Chester Cathedral, entertained us with his annual president's Evening. Roger has made many recordings and we were treated to an excerpt from his latest CD, 'A tribute to Walford Davies'.

Another highlight of our season, so far, was the visit of John Charles, a former orchestra manager at Liverpool, Birmingham, Bournemouth and London. From this standpoint he has been able to meet and observe many famous artists both at work and play. These artists included Myra Hess, Benno Moiseiwitsch, Efrem Kurtz, Shura Cherkassey, David Oistrakh, Victoria de Los Angeles and many others. Amusing stories and insights as to what goes on behind the scenes were related and accompanied by appropriate performances from the artist concerned.

Stoke-on-Trent Gramophone Society

The Society was founded in 1943, prime mover being the Rev. Bloomer. Originally, meetings were held in the church hall, but since then the Society has used a variety of venues often consisting of an 'upper room' on licensed premises, although the most incongruous meeting place was no doubt a room in the Deaf Centre. For several years now we have been comfortably placed in a purpose built Community Hall.

We have resisted the temptation to relinquish the 'Gramophone' title because we are proud of the tradition that this represents, but at the same time it is true to say that we have always been prompt to adopt the latest developments in musical reproduction, often being the first to demonstrate them in this area. A notable contrast to this was a programme in 1977 to celebrate 100 years of recorded sound. Having the proprietor of a local music shop as a member enabled us to present a memorable programme using historic equipment

and recordings.

Nine of the sixteen programmes in our season are usually presented by our own members. We also exchange speakers with a number of other local societies, as well as inviting the occasional more expert speaker, and one or two Record Companies.

We no longer know precisely what was in the minds of the founders, but it is now fair to say that our aim is to share our interest with like-minded people. We do not presume to try to educate each other. We rather hope to intrigue each other with our latest musical discoveries. This may be a new slant on a familiar piece or something less familiar, a particularly sparkling performance, or sometimes a newly discovered gem. Some of us might develop a theme-based programme, others might favour a more direct delivery, and if all of this results in a certain amount of incidental 'education,' then so much the better. The input is mainly classical, although jazz does get an occasional airing in keeping with our members' interests.

Our membership has tended to dwindle slightly in recent years, although this season we have enrolled five new members, and our attendance now averages about 23 per meeting.

Some of our members occasionally present programmes to the musical appreciation class at the Newcastle-under-Lyme College of The Third Age, a group which is actually organised by two of our members. We also have an increasing involvement with our excellent friends at other Music Societies in Staffordshire and South Cheshire in arranging joint visits to out of town concert halls. Earlier this year we went to Liverpool, next Spring we are going to Birmingham. We also have Manchester and the Buxton Opera house in our sights.

We are a group of people who hang well together and share our interest in a relaxed, friendly atmosphere.

Ulverston Jazz Appreciation Society

Though Ulverston's favourite son, Stan Laurel, was a star of The Jazz Age, it's not recorded in the town's museum devoted to the great movie comedian whether he actually liked jazz. No matter — there's been a lively local interest in the music for many years, and the Ulverston Jazz Appreciation Society is one of the most recent groups to affiliate to the FRMS.

Surprisingly, only a few jazz appreciation groups are members of FRMS. "The truth is that we didn't realise the advantages of affiliating until one of the members pointed this out", says John Robinson, Ulverston's chairman. John was a founder member

of the club 14 years ago: “At first, there were just a few of us meeting in each other’s houses: a lot of fun, but all very casual.”

Today, there are monthly meetings at Hartley’s Brewery in the town. “Most people will readily link jazz with smoke-filled bars”, laughs John, “But our small meeting room is ‘dry’ — except at our Christmas meeting — and is ideal for our needs.” Membership totals 35, and is drawn from a wide area of Cumbria — but new members are always very welcome, both to boost income and to introduce new faces and jazz interests.

Like classical music, jazz has many mansions: in its relatively brief — compared with the classics — 100 years of existence, it has experienced so many changes of style that it’s difficult for the enthusiast, let alone the followers of other styles of music, to keep abreast of what’s happening. This is particularly so today, with the extraordinary array of recorded jazz, both new and re-issued, that’s available.

“We tend to be a middle-of-the-road lot”, says Roy Booth, secretary. “Though most of us grew up listening to traditional New Orleans jazz, I’d say that now we generally prefer what you might call mainstream jazz — not too old, not too new. But we cater for the jazz spectrum.”

Recent recorded presentations underline Roy’s words: a wide selection of big band tracks by Woody Herman’s ‘First Herd’; a composer’s session, featuring jazz versions of the tunes of Tin Pan Alley and Hollywood songwriter Frank Loesser; a brief survey of the rapidly expanding jazz catalogue on Naxos. And a review of the life and times of Louis Armstrong, still the greatest single voice of jazz, illustrates the breadth of members’ tastes.

“We all love live jazz, of course,” says John Robinson, “And we stage live sessions at Ulverston two or three times a year.” Recent live dates have featured American tenor saxophone player Scott Hamilton; jazz singer Stacey Kent, a young and deservedly popular American now based in England; and the fine English trombonist Roy Williams. “These musicians come to us as ‘singles’, playing with an experienced rhythm section, and it works very well. We’d all like to enjoy more of these visitors, have live evenings more often — but the fact is that we can’t afford it. That’s the reality of a small club.”

So the message to readers of FRMS Bulletin from ‘the new boys’ at Ulverston is: most of us enjoy classical music, live and recorded, when we’re not listening to jazz. If you live nearby, or are just visiting the Lake District, come and spend a jazz evening with us. You won’t be bored — and you may find that you like ‘the sound of surprise’.

Donald Samways

Warwick Arts

Charles Avison (1709-1770)

Concerti from Opus 9 (Nos.1, 4, 6, 7, 8, & 9)

The Georgian Concert, leader Simon Jones (Recorded York, 2001); The Divine Art Record Company 2-4108

Charles Avison was one of the most influential musicians in eighteenth century England, both as a composer and as a writer of music. He was born in Newcastle in 1709 and despite lucrative offers of prestigious posts elsewhere he remained in his home city as cathedral organist. He also organised subscription concerts in Newcastle and Durham.



Avison wrote about 60 concerti grossi. The twelve *concerti* of opus 9 were published in 1766 in London and are designed to be played in different ways including as keyboard solo or as string quartets. On this recording No 4 is played as a string quartet and the remainder as five strings plus either a harpsichord or organ. Each concerto is written in four movements starting with a slow movement and then alternating fast and slow movements.

The works are melodic and interesting to listen to and Avison obviously had developed his own distinctive style which is tinged with a slight touch of melancholy. They are played here with style, using period instrumentation and recorded in a sympathetic acoustic where every note can clearly be heard. It is well presented in an attractively designed cover and with good notes. The only black mark is that with only 46 ½ minutes of recording it does not represent good value although the mid price compensates to some extent — the music is so enjoyable that it is a pity that more concerti were not included.

Overall this is an attractive and interesting disc which can be fully recommended to anyone interested in early English music.

AB.

Stravinsky

Petrouchka & Rite of Spring (Boston S.O./ Pierre Monteux)

Song of the Nightingale & The Fairy's Kiss (Chicago S.O./Fritz Reiner)

Dumbarton Oaks (NDR S. O./Gunter Ward). RCA 74321 846092 (2 CDs)

The Idea is an excellent one — five of Stravinsky's most popular pieces, in vintage (mainly 1950s) performances conducted by three of the 20th Century's greatest conductors. Fortunately in this 2 CD set at medium price, the idea comes off well.

Pierre Monteux famously conducted the first performances of *Petrouchka* and also of the *Rite of Spring*, where the police had to be called in to quell the near riot. Both the pieces were composed as ballets but are now often considered just as orchestral showpieces. Having learnt these two works as stage performances, Monteux brings a special authenticity to their performances (and Stravinsky has praised Monteux for his interpretations). *Petrouchka* is one of Stravinsky's most approachable works with its melodic themes illustrating a fascinating story. It is surprisingly difficult to bring off in the concert hall or a disc and I believe that Monteux is unsurpassed in bringing off



the correct blend of drama, pathos and irony.

The *Rite of Spring* is a key work in 20th Century music and contains a degree of savagery and dissonance beyond which many people will not venture. Monteux's performance is deeply

rhythmic and interesting and is a useful alternative to the supercharged versions which are now routine. It is unfortunate that this recording (1951) is in mono as the *Rite* really cries out for stereo — not that the sound is poor on this newly mastered version.

The *Nightingale* has a Chinese feel and the *Fairy's Kiss* is from Stravinsky's neo-classical period being based on themes by Tchaikovsky. Both works, in the suites played here, are very attractive. Reiner was a superb conductor and brings out the tunes beautifully in a subtle rhythmic way which is a joy to listen to.

Gunter Wand is not a conductor one normally associates with Stravinsky. *Dumbarton Oaks* is a kind of modern concerto grosso, using great economy of means and jazz based rhythms which in the wrong hands can sound dull. Wand however is excellent and in this 1984 brings out a slightly sinister feel which is fascinating.

With exception of the *Dumbarton Oaks*, I had known and loved all these recordings from LP and there is no doubt that the newly mastered (from RCA-France) sound better than ever. My only disappointment is that I have heard re-mastering of recordings from RCA-USA which have been almost miraculous — perhaps I expected too much here.

The presentation is interesting, with a triple fold glossy board enclosing thin plastic CD holders — a good design. The notes however are disappointingly short.

For me this double CD falls into the 'must have' category. AB

'Blue Wrens'

Contemporary Piano music from Australia

Trevor Barnard (piano) - recorded Melbourne 2001.
Divine Art Record 2-5017 [74:26]

Contemporary Australian music is little known in the UK, and this CD gives us a chance to get the flavour by featuring piano music by five different Australian composers.

Geoffrey Allen (b. 1927) is represented by *Three Piano Pieces* Op. 23; these comprise *For the Parson's Pleasure*, *D'Alliance française* and *Blue Wrens at Amberley* (these Australian birds are featured on the lino-cut illustration on the cover and also gives the title to the CD). These are gentle melodic pieces reminiscent of Delius, spiced with just the occasional touch of dissonance. The *Sonata No 4* is a recent work which is dedicated to Trevor Barnard; this is a one movement work written in a concentrated manner.

Felix Werder (b. 1922) has written several operas, symphonies and concertos and has been

honoured with the Order of Australia. The three movement *Monograph* is written in a very 'modern' style and is at its best in the faster last movement. Dorian Le Gallienne (1915-63) was a leading musical figure of his time. His *Sonata* is an interesting and approachable work in three movements with a serene slow movement following the energy of the first two.

Night Song, by Tim Dargaville (b. 1962), is from a play about Ned Kelly and represents his calm during the last night in gaol before his execution. It is a moving and poignant piece.

Music by Michael Bertram (b. 1935) concludes



the CD. His *Sonatina* is a short three movement work which begins to reveal its secrets after repeated hearings. His *Five Pieces* for piano consists of short descriptions — *Remelia*, a mythical kingdom; *Inegu*, a slightly knowing ingenuousness; *Kinetic*, an endless energy source; *Violet*, a formidable lady; and *Iconoclast*, the breaker of idols. These are fascinating sound pictures of which *Kinetic* is the most spectacular.

Trevor Barnard, the British born Australian pianist plays these often difficult pieces very well, achieving a wonderful full smooth sound; the recording is exemplary. The cover design and full notes (many by the composers) are excellent.

The disc is an interesting one and indicates the wealth of composing talent in the antipodes. AB

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Crossword

(Mainly Music!)

By Hein Kropholler

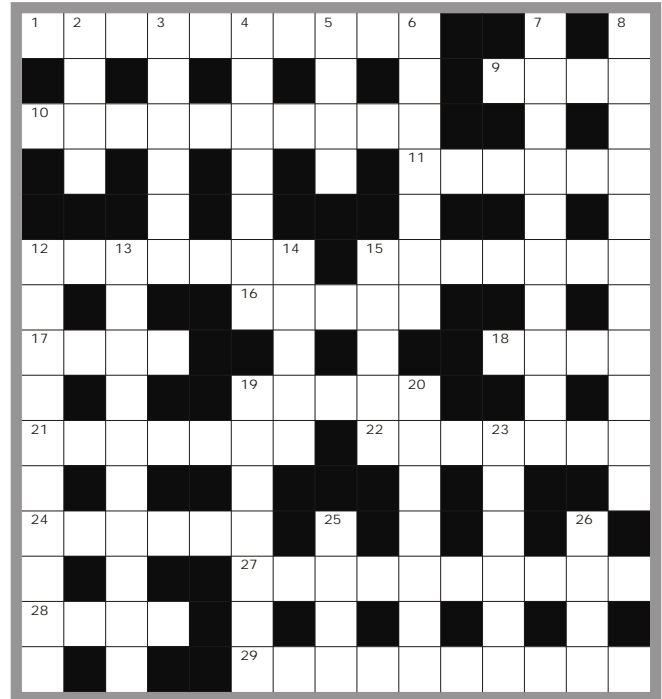
Following the demise of Nimbus Records who had formerly sponsored this crossword, the Federation has agreed to give a prize of £15.00 to the winner. This will be chosen by a draw from all correct answers received by the editor before the 1st July. In the event of a correct answer not being received, the best attempt (at the discretion of the editor) will win the award. If you are nearly there, chance your arm!

ACROSS

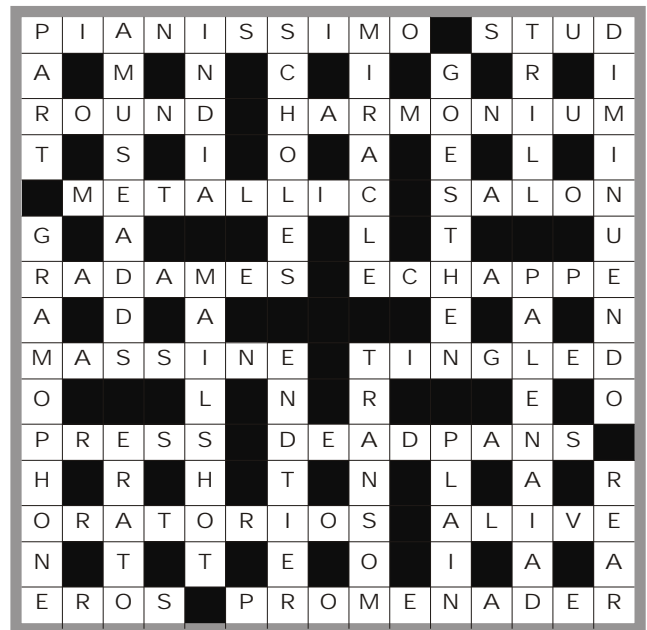
- 1 Lost a semitone? [10]
- 9 Bowed instrument or some kind of hurdy-gurdy. [4]
- 10 A Mozart opera has this. [5,5]
- 11 Rapid alternation becomes pleasure when aspirate included. [6]
- 12 These Spanish coins are disappearing now. [7]
- 15 Composer renowned for many overtures. [7]
- 16 Before you download music you must do this. [3,2]
- 17 There was a golden one in the west in an opera. [4]
- 18 The quiet before the storm in Ludwig's sixth. [4]
- 19 In the music has settings for playing. [5]
- 21 Tin soldiers or Bach wrote over 200. [7]
- 22 French composer and organist. [7]
- 24 Rude sign to GBS? Famous singer of Gorecki symphony. [6]
- 27 The A of one of this group used for tuning orchestra. [4,6]
- 28 Very important part of loudspeaker, also used for icecream. [4]
- 29 When the notes melt together the orchestra ... [4,6]

DOWN

- 2 Music from the emerald one. [4]
- 3 Unless everyone is this the sound is awful. [2,4]
- 4 Sometimes in wood but the most flutes are. [2,5]
- 5 Famous English pianist or German POW. [4]
- 6 Very important in ballads sometimes slurred in opera. [7]
- 7 Francesca on the beach here? [6,4]
- 8 Famous for his battle of the side drum in his fifth. [4,7]
- 12 Margeret's ecclesiastical house. [4,6]
- 13 Mendelsohn in April? [6,4]
- 14 Famous for his marches. [5]
- 15 Dressed for academic procession or opera? [5]
- 19 Reached forest?? English composer, organist and boy chorister. [7]
- 20 Most of us like our music to be this. [7]
- 23 If you haven't got a cup and saucer do this. [3,3]
- 25 These controls are often not on HiFi equipment. [4]
- 26 Condominium or not 3. [4]



Solution to Crossword from Edition 135



There were five correct solutions submitted for crossword number 135, and the lucky winner picked at random was Mrs Beryl Basey of Tyne and Wear. Others who had correct answers were; Derek Stott of Swinton, Brendan Sadler of Glastonbury, Les Warner of Godalming and Paul Webster of Tyne and Wear.

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Secretary: Peter Lerew, The Old School, Flatts Lane, Wombledon, York YO62 7RU
Tel: 01751 432652 *(Note. All Federation matters should be addressed initially to the Secretary)*

Treasurer: Brian Cartwright, The Woodlands, School Road, Luthermuir, Laurencekirk AB30 1YX
Tel: 01674 840220 E-mail: frmstreasurer@beeb.net

Bulletin Editor:

Arthur Baker, 4 Ramsdale Road, Bramhall, Stockport SK7 2QA
Tel: 0161 440 8746 E-mail: ask.baker@tlworld.com

Technical Officer:

Board/Committee

Mick Birchall, 2 Burley Close, Desford, Leicester LE9 9HX Tel: 01455 823 494

Ronald Bleach, 48 Ravenswood Road, Redland, Bristol BS6 6BT Tel: 01179 733 321

Cathy Connolly, 49 Landford Road, Putney, London SW15 1AQ Tel: 020 8785 6809

John Heyes, 46 Mayfield Drive, Newport PO30 2DR Tel: 01983 520885

Richard Rance, Ann Cottage, Burstal Lane, Burstall, Ipswich, IP8 3EE Tel: 01473 652 331

Reg Williamson, 67 Galleys Bank, Whitehill, Kidsgrove ST7 4DE Tel: 01782 782419

National and Regional Secretaries

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G. Kellie, 42 Kaymoor Road, Sutton, Surrey. SM2 5HT Tel: 020 8642 3227

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E Shepherd, 35 Elmfield Gardens, Gosforth, Newcastle NE3 4XB Tel: 0191 285 7003

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D. Clark, 227 Tinshill Road, Leeds LS16 7BU Tel: 0113 267 1533

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