

Federation of Recorded Music Societies Ltd

70th Anniversary 1936 - 2006

Annual General Meeting

Hosted by The Classical Music Society Kidderminster

Saturday 28th October 2006 at

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Cover picture:
View of Scarborough from the jetty

of the FRMS website is
www.thefrms.co.uk

by **Chris Harten** is of a prize-winning flower arrangement by **Diana Kitley**.

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It all depends on looking back to the future



As I was typing the various articles submitted as copy for this issue, I began to think the end result would be by way of a weekend supplement.

Reports of three successful regional weekends, the Federation weekend in Daventry, an interview with Bob Hardcastle on the background to the one linked to the Friends of Torbay and even the current instalment of Roderick Shaw's memories, *Reflections and Reminiscences* looks back at music weekends over the past 68 years!

Successful recipe

It occurred to me that there might well be a common thread that we can hang on to – one that holds a recipe to rekindle flagging interest and attract new members. It could very well be that a music weekend would prove the starting point for newcomers who, having sampled the larger event, would have their appetite whetted enough to join their local RMS. If only a small proportion of regular 'weekenders' could persuade a new person to attend a weekend event, it could possibly start to reverse the trend of dwindling membership.

At the moment, music weekends seem to draw capacity audiences but will they continue to do so? We must never lose sight of changing tastes and circumstances. In his message from the Chairman's desk, John Davies mentions the subject of age and the need to attract the young. There are also two interesting items in the Letters to the Editor section. One correspondent with many years experience of music groups lists the essential ingredients for the continued success of a society and the other talks of his changing taste in music.

All change, but proceed with caution

Perhaps there is a case for taking the plunge and slightly changing the format, not only of society programmes but also music weekends. But take care not to throw out the baby with the bath water! Hang on to the ingredients that

always appeal to everyone and risk introducing others that, although they might not be to the liking of some, might prove attractive to potential newcomers. The great thing about a weekend is that there is time to include enough presentations to cater for all tastes.

For example, how about a more academic presentation that would be useful not only to say, music students, but also those who appreciate learning something about the structure or historical background of the music other than just listening to it?

Perhaps we should look at the elements that were different but successful in programmes from way back and consider whether they would stimulate today's audiences, reawaken any flagging interest and become a useful part of future programmes. Just a thought.

All contributions welcome

So much for weekends and their potential in the regeneration stakes. On Bulletin matters, I am always in need of material for publication and welcome all contributions on any subject that touches upon music and RMS activities. It is most helpful if you can type it and send it to me on CD or floppy disc but I am quite happy to type from hard copy.

I confess to being a dinosaur in that I resist all attempts to install email, which will no doubt shock those of you who are fully immersed in 21st century IT. If you wish to send copy by this method, please send it via Tony Pook, who will redirect it to me on a floppy disc. Please note that his email address has changed to: tpook@toucansurf.com.

Thelma Shaw

Music weekends ahead

- | | |
|--------------------------------|--|
| October 28 th 2006 | FRMS AGM, dinner & recital
(01782 399292 for details) |
| Nov 17-20 th 2006 | Torbay Musical Weekend
(01892 525020 for details) |
| December 31 st 2006 | Copy for Spring Bulletin to Ed! |
| Mar 30-2 Apl 2007 | YRG Scarborough music w/e
(01782 399292 for details) |
| April 13-15 th 2007 | FRMS Music Weekend
(01527 870549 for details) |

Full house at Daventry for Music Weekend

The buzz started at about 3 p.m. on the afternoon of Friday, April 28th, when most of the 100 plus residents from all quarters of the British Isles were arriving at the Daventry Hotel. From Thurso in the North, Newport IOW in the South, Norwich in the East, Cardiff in the West and all points in between, old friends were greeting each other, introducing first-timers and picking up the reins of gossip from last year. Juggling with luggage, delegates jostled round the reception desk and generally got into the mood for a carefree music weekend. A verbatim account of every programme would fill a book to give so this is a summary of the highlights. Thank you Colin Dancer for the pics. Ed.

Reception and Celebration Dinner

It all began officially when delegates in party mood gathered for drinks before a celebration dinner to mark the Federation's 70th anniversary. We were most privileged that Lady Evelyn Barbirolli, a charming, lively and youthful 95-year young distinguished musician, was able to be with us in company with the Federation's President Edward Greenfield. Their company and that of other notable guest presenters added to the air of festivity.

A Relationship with Recorded Music

Wined, dined and full of bonhomie we gathered for the first presentation, given by David Lloyd-Jones. This entertaining speaker is well known nationally and internationally as a conductor, founder, and Artistic Director of Opera North, creator of English Northern Philharmonia and also for his fine recordings for Naxos and Hyperion.

David Lloyd-Jones put his audience at ease from the beginning, with the statement that, being a literal minded man, he

would prefer to talk to RMS members about his own relationship with recorded music, rather than take us on "a dreary life-journey trawl".

The nerve centre! Bob Swithenbank (L) and Anthony West-Samuel (R) at the controls

Having unmusical parents, no gramophone and with only a crackly wireless, Davis Lloyd-Jones said that his first exposure to classical music came "late" in life. At the age of 10, at school he heard his first recording, music by Mozart; he was hooked!

Six years later he acquired his first gramophone, a Deccalian, which had a powerful impact. As records then cost about half the average weekly wage he made great use of the listening booths available and also the record lending library - with heavy hints regarding presents!

As a schoolboy he was a frequent customer at a certain record shop and became well acquainted

with a friendly and helpful man behind the counter. Many years later, he met the very same man again but now he was running Hyperion.

That man was Ted Perry and David Lloyd Jones now contributed to recording sessions as a conductor. He recalled the earlier years, from 1955, when he began work in the record department of The Army and Navy

Stores to 1959, when he began his professional career on the music staff of the Royal Opera House, Covent Garden, and gave examples of the music that left a special impression on him. His basic knowledge came from listening to 78-rpm records and maintains that standing for 6-8 hours a day was good training for his conducting later on. He talked about the quality and content of early recordings; the advent of the LP and stereo sound, and the growth of various recording companies, such as Decca, EMI, and NIXA. He also mentioned conductors and great names whose records had impressed him, such as Boris Godenov, Boris Christoff, Yehudi Menuhin

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and Nicolai Gedda. At the EMI studios in Abbey Road Christoff recorded the complete songs of Mussorgsky on four records. These were in mono sound but were re-recorded in stereo in Paris and David Lloyd-Jones helped with the sound production. When Decca offered him a job as a producer he refused, as conducting had become his major interest.

David Lloyd-Jones marked the significant milestones and crossroads in his career with some rarely-heard recordings. Two of the outstanding examples were:

*An unusual arrangement by Sidney Torch of the song *On the Road to Mandalay*. It was sung by Gregory Yurisich with the Tasmanian Symphony Orchestra and allegedly reduced the orchestra to paroxysms of laughter during rehearsal.

*An excerpt from a William Alwyn piece with the strange title *An English Overture – the Innumerable Dance*. This was rare indeed; we were the first audience since World War II to hear it!

Before his last record David Lloyd Jones remarked: “So far, so good. We have heard some good music but nothing really great until now.” He then played the overture to Tchaikovsky’s ballet *Swan Lake*, with a gallant bow toward Lady Barbirolli, acknowledging her as the soloist in the oboe section in this recording made at a live performance. This informative and entertaining talk was a most fitting start to the weekend.

Yorkshire Lad’s Early Keyboard Performances

Saturday morning started with the welcome return of **Alan Cuckston**, Leeds-born music lecturer and well known performer on the harpsichord and early pianos. Alan read music at King’s College, Cambridge, with other musicians who later became famous. Among them was David Munroe, who did a great deal to promote early music played on ‘original’ instruments.

Initially, choral singing was Alan’s particular interest and, although he made his recording debut on a Goble harpsichord in 1965, it wasn’t until 1970 that his interest in the revival of contemporary instruments emerged in earnest.

*Graham Kiteley introduces
Alan Cuckson*

Alan interspersed examples of his glorious recordings with amusing anecdotes and reminiscences. He delighted his audience with a perfect impersonation of Alan Bennett as he explained how he developed his ‘posh’ accent. When young, he greatly admired the BBC3 presenters and determined to achieve the same typically well-modulated voice – and charming it is too!

Alan made his first record in 1965, playing early English music on his Goble harpsichord. This was an LP for Waverley Records and he started his presentation with an item that he had copied on tape from “my beaten up first LP” for this programme. It was an enchanting 1575 composition called *Variation on the Romanesque*. In the 1970s he made more recordings on early pianos and the harpsichord for a festival in Derbyshire.

About this time he sold his Goble to the University of Newcastle and bought a harpsichord made by John Rooks, a skilled specialist who builds early keyboard instruments. These follow the original specifications and are tuned to the old scale with uneven spacing between the notes of the octave.

Now a leading accompanist and continuo player, he tours extensively with such prestigious groups as Pro Cantione Antiqua and the Academy of St. Martin in the Fields. He has also recorded for the BBC, where he was dubbed ‘1-take Cuckston’! Alan continued with more delightful examples of his recordings, including:

**Will you walk the woods so wild?* by William Byrd. This was from an RCA LP of ‘Jigs, Jumps and other sorts of Music’!

*A rondo from *Le Midi* by John Field. This was played on a re-tuned 1825 rosewood domestic piano.

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*The second movement from *Concerto Grosso* no. 6, by Handel. In this, Alan was playing the organ with the Academy of St Martin in the Fields conducted by John Eliot Gardner.

*The Kyrie from *L'Homme Armé*, a 15th C song written at the Court of Burgundy and sung by Pro Cantione Antiqua, was an example of the florid polyphony in mediaeval choral music; in this recording Alan played the tenor part on harpsichord.

*Purcell's *Not all my torments*, sung by the counter tenor Paul Estwood accompanied by Alan on harpsichord, recorded by Harmonia Mundi.

*Sackbutts and the organ played by Alan featured in a Schutz motet, *O my son Absalom*, with soloist Michael George.

This was a most enjoyable presentation, full of unusual must-hear-again music, fun and witticism. We hope it won't be too long before the Yorkshire lad returns to add to the pleasure of another Federation Music Weekend.

Conversation Pieces

FRMS President **Edward Greenfield** (affectionately known as Ted) joined the staff of *The Guardian* as a music journalist in 1953 and during the 40 years until he retired became a well-known critic, reviewer and author. He also broadcasts and records for the BBC, on Radios 3, 4 and the World Service. In 1993 he was given the Gramophone Award for Special Achievement and the following year received the OBE for services to music and journalism. In his lifetime, Ted has become a friend of many famous musicians and in this capacity he steered the next two presentations, each featuring an outstanding lady musician. These took the form of reminiscent conversations punctuated with appropriate music. Before lunch we were eavesdroppers on the relaxed conversation with Lady Evelyn Barbirolli and the afternoon was given to the soprano Dame Anne Evans.

Lady Evelyn Barbirolli OBE

Before she became the wife of Sir John Barbirolli in 1939, Lady Evelyn was Evelyn Rothwell, a talented oboist who often deputised for Leon Goossens. She met her husband when she was a member of the Covent Garden touring orchestra and he was music director. She followed him when he became permanent conductor to the Scottish national Orchestra and she has also been a member of the Glyndebourne Opera Orchestra, the London Symphony Orchestra and various ensembles.

From 1944 she performed as a soloist and recitalist and has written several books on oboe technique. In 1971 she was appointed Professor of Oboe at the Royal Academy of Music, a post she held for 16 years, and in 1984 was awarded the OBE.

This presentation was by way of a 2-for-1 session in that it recalled highlights in the musical lives of not only Lady Evelyn as an oboist but also Sir John as a distinguished conductor of various orchestras, notably the Hallé.

We heard a dozen wonderful items, each introduced with an amusing or informative anecdote, some of the recordings being unpublished and personal. Appropriately, Ted opened with an oboe section from the overture to Mozart's *Così fan tutte*. The recording was made in 1935 at John Barbirolli's first performance at Glyndebourne. Also in this delightful programme were:

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*A 1938 recording of Barbirolli conducting the New York Philharmonic playing *Jour de Fête* from Debussy's *Iberia*. John Barbirolli succeeded Toscanini as the NYPO conductor and Lady Evelyn recalled the "wretched time that her husband had with the New York press".

Somewhat under false pretences (and travelling in a convoy ship), John Barbirolli was invited back to England in 1943 to conduct the Hallé 'orchestra', only to find that he had to build from scratch the orchestra that became an English institution. We heard three examples of the orchestra's inimitable style under Barbirolli's direction:

*A 1947 recording of Elgar's *Enigma Variations*. This had been rejected and was resurrected for the first time only a year ago. We heard the original take, which was remarkable for its interpretation, deeply felt but devoid of sentimentality.

*The wind section from the 2nd movement of Vaughan Williams' *Symphony No. 8*. The work was recorded at a Prom concert 1967 and dedicated by Vaughan Williams to 'Glorious John'.

*Part of a BBC recording of an oboe quintet by Bax in which Lady Evelyn as Evelyn Rothwell was the oboist. John Barbirolli felt that the strings were over-scored and too heavy in the original score so Bax asked him to adjust the score to give more weight to the wind instruments. This arrangement has never been published but it was the one we were privileged to hear.

Lady Evelyn said that her husband had discovered Mahler late in life, after he had become a guest conductor of the Berlin Philharmonic. Two glorious items of his work, conducted by John Barbirolli and featuring the superb voice of Janet Baker were:

*The triumphant finale to *Symphony No. 2* followed in great contrast by *Ich bin der Welt* from the *Rückertlieder*.

Edward Greenfield regretted that John Barbirolli did not record many complete operas but played extracts from two exceptions:

*Verdi's *Aida* and Puccini's *Madame Butterfly*. From *Aida* we heard Maria Callas singing *O patria mia*. Lady Evelyn said that her husband found Callas very co-operative and easy to work with, contrary to her reputation. The Rome Opera figured in a short excerpt from *Butterfly*.

This bright

conversation would not have been complete without reference to the great friendship between the Barbirollis and the great singer Kathleen Ferrier. Lady Evelyn told us that their first meeting was in Sheffield "at an unfortunate concert, when John lost his temper and threw his score at the brass."! Kathleen became a frequent visitor to their home and her vivacious personality enlivened many social evenings. It was fitting that the last item in this enchanting programme, centred around two great contributors to English music, was a 1951 recording made at the opening of the new Free Trade Hall when Ferrier sang *Land of Hope and Glory* from Elgar's *Coronation Ode*. Here it was sung with feeling and sensitivity, more as a prayer rather than the kind of rousing anthem often heard at a football match.

The name 'Barbirolli' conjures up many memories for music lovers and it was a bonus to be privy to personal anecdotes about the life and music making of Glorious John and his gracious Lady.

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Lady Evelyn Barbirolli signing a book for Rowland Edwards of Cardiff RMS. In the background is Mrs. Kennedy, wife of music journalist Michael Kennedy.

Star Singer in the British Firmament

Such was the introduction to Ted Greenfield's second guest, the internationally acclaimed singer, **Dame Anne Evans**, who was principal soprano with the ENO for ten years. She began her career as a mezzo but her tutor told her that she had a completely false bottom! However this gave warm tones to her middle range and stood her in good stead when singing Wagner.

Ted Greenfield in conversation with Dame Anne Evans

Asked whether she had been tempted to sing coloratura, she replied: "No! I'm far too earthbound." She is now teaching and remarked that students should resist a tendency to "make a lot of noise; they should never sing louder than lovely."

Renowned as a diva of Wagner's operas, Dame Anne has sung eleven different roles! Her commercial recordings are few but most prestigious. Ted played excerpts from five of her recordings of Wagner operas:

*As Wellgunde in *Rheingold* in the Grand Theatre, Geneva.

*As Helmwige in *Ride of the Valkyries*, 1975 with the ENO and Reg Goodall.

*Two examples as Brunnhilde in *Götterdämmerung*: the soliloquy from Act 2, recorded in 1990 with Deutsche Opera in Berlin, and *Zu neuen Taten*, with Barenboim at the Bayreuth Festival in 1991.

*The beautiful *Liebestod* sung by Isolde, a role in which Dame Anne has appeared in no less than 40 performances!

REGIONAL & SOCIETY NEWS

Yorkshire Region's Scarborough Weekend

A report by Tony Pook, Chairman YRG

With excellent presentations on a variety of subjects, good weather and high standards of food and accommodation, we had a very good weekend in the Crown Spa Hotel, Scarborough from Friday 31st March to Monday 3rd April.

Ladies to the fore

Friday evening was ladies night, when **Barbara Satterthwaite**, Secretary of Wharfedale RMS, gave a presentation on *Women Composers*, ranging from the 17th to late 20th centuries. From the 17th C Italian Barbara Strozzi she progressed through the riches of the 19th C with Clara Schumann, Fanny Mendelssohn and Caroline Norton, while Lili Boulanger, Cecile Chaminade and Ethel Smythe represented the early 20th C. More up-to-date, we heard items by Grace Williams, Doreen Carwithen, Debbie Wiseman and Margaret Brouwer.

We were left in no doubt that women composers are coming more and more to the fore, and that their works are in every way the equal of their male counterparts.

Managing the great and famous

On Saturday afternoon, after a morning spent either exploring Scarborough, shopping, surfing or even donkey riding on the sands, we welcomed **John Charles**, who recalled his association with many great and famous artists. John started his working life in Liverpool as a commercial artist, then looked after artists at the Liverpool Philharmonic before becoming Orchestra Manager at the CBSO, the Royal Philharmonic and, finally, the Bournemouth Symphony Orchestra.

He illustrated his talk with recordings of, amongst others, Benno Moisewitsch, Louis Frémaux, Myra Hess, Rudolph Kempe and Dudley Moore. His was a fascinating life full of incident, drama and trauma!

An extraordinary partnership

Michael Aston, a freelance pianist celebrating his first day of 'retirement' made a welcome return for the next session. In 2002 he gave us a talk on William Walton and this time his subject was *Robert and Clara Schumann - an extraordinary partnership*.

We learned much about their lives and, in particular, the impact that Clara's father, Friedrich Wieck, had on their relationship and also on his daughter's

career. Although Robert and Clara both composed, Clara was probably the more famous as a performer and provided much of the inspiration for Robert's music and songs.

Almost at the end of the talk, at the point when Michael was building the audience up to an emotional climax, what happened? The fire alarm went off, Michael was cut off in mid-sentence and we all had to assemble on the Esplanade.

No end of Mozart

After dinner on Saturday **Piers Burton-Page**, resplendent in bow tie, talked about the last 250 years, or *No End of Mozart*. Piers focussed on the supper scene from *Don Giovanni* and speculated on the source of some of Mozart's inspiration.

Using examples from composers and librettists who were contemporaries of Mozart and his librettist, Lorenzo Da Ponte, Piers concluded that they were all part of a very rich Viennese soup. There was so much talent around that it only needed a touch of genius to be added to the mix and you finished up with a Mozart.

Piers also entertained us with readings from some 'recently discovered' items of correspondence, giving Mozart's thoughts on many aspects of music and opera between the 17th and 20th centuries!

British music in America

At the Scarborough Weekend we have only three sessions between visits to the restaurant. We started with *Hands Across the Sea*, an enthusiasm from **Nigel Simeone**, Professor of Music at Sheffield University.

British music and musicians are very exportable commodities, particularly to the USA, and Nigel looked at performances of British music in America. Elgar, Mahler and Stokowski all conducted Elgar's music on several occasions and Vaughan Williams was well received on a visit in 1922 to conducted his *Pastoral Symphony*.

Conductors, such as Serge Koussevitzky and Artur Rodzinski, devoted whole concerts to Vaughan Williams' music and this encouraged others, such as Leonard Bernstein and Eugene Ormandy, to make recordings of British music. Boston was an important centre for music, and British works featured prominently in its programmes, as they did in New York, where the Philharmonic Orchestra was responsible for many world premières. All this, and

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much more, was illustrated with brilliant American recordings of British music.

Naxos revisited

David Denton revisited Naxos on Sunday afternoon and gave some staggering figures for the Naxos output: almost 900 discs since he spoke to us in 2003 and, of those, 320 issued in the last twelve months. This at a time when some companies are suggesting that the day of the classical record is past! In fact, Naxos now records regularly in 20 different countries, featuring orchestras from as far apart as South Jutland to New Zealand.

As always, David gave us a wide selection of excerpts taken from some of the principal Naxos categories: British Music, Historical, Re-Issues, Authentic Performance and Opera, too many to mention in full. Outstanding from this writer's point of view were two piano concertos, Kabalevsky's *Second* and Alwyn's *First*, and a song by Delibes from the Spanish soprano, Anna Maria Martinez.

Not just a pastoral idyll

Em Marshall is the Managing and Artistic Director of the English Music Festival, to be held in Dorchester-on-Thames in October. In her talk *Vaughan Williams - The Progressive*, she sought to dispel the view that English music consisted of 'cows looking over gates into misty fields!'

Ralph Vaughan Williams was descended from the Wedgwood and Darwin families, was a pupil of Parry and early in his career was dismissed by some because of the *Englishness* of his music. His critics saw English music as drowsy and pastoral, but Vaughan Williams is often hard-hitting, aggressive and adventurous in his works. Although he derived much of his inspiration from the Tudor times and from collecting folk music, he was modern in his outlook, took note of Ravel and Bruch and from this mix produced his own unique English voice.

Em gave us a most entertaining selection of excerpts from his works: choral, orchestral and film music and examples of his use of 'progressive' instruments such as the saxophone, harmonica and tuba.

Dvořák in England

On Monday morning (we have a really long weekend!) **Tony Pook** (York RMS and the Dvořák Society) talked about Dvořák's visits to England and their importance in promoting his international recognition.

Before his music was played in England, Dvořák was little known outside the German/Czech speaking lands. But all that changed because of his nine visits

to this country. He was fêted, invited to conduct his own works and given new and important commissions.

As well as playing excerpts from Dvořák's music (*The Spectre's Bride*, *the Seventh Symphony*, *Stabat Mater*, *St Ludmila*, *The Noon-Day Witch*, etc.) Tony also staged an exhibition. This was prepared originally by the Dvořák Society of Great Britain for the Antonín Dvořák Museum in Vysoka, near Prague. The comprehensive exhibition illustrated each of Dvořák's nine visits to England and was very informative in both Czech and English.

See you next year

Lunch on Monday concluded another very successful musical weekend at the seaside. We look forward to the next, details of which are given in the notice below, and hope you will be tempted to join us. As the front cover shows, it is a beautiful venue and one that has many attractions in between the musical sessions.

YORKSHIRE REGIONAL GROUP SCARBOROUGH WEEKEND 2007

Friday 30th March - Monday 2nd April
The Crown Spa Hotel, Scarborough

The weekend's main theme will be British music, featuring Elgar in this, the 150th anniversary of his birth. We expect our presenters will include a popular record reviewer, a former BBC Television producer, an FRMS Officer and, possibly, the owner of one of Britain's most interesting record labels. Friday night (optional extra) will include a special tribute to Elgar in pictures and music.

Costs per person (twin/double)

Saturday 2.30 pm to Monday lunch **£145.50**
Friday: Dinner, Bed & Breakfast
£43.50 Full Weekend (pay to the hotel)
£189.00
Conference Fee (pay to YRG with order) **£20.00**

General booking

Booking is open to visitors from **25th November** to **31st December** 2006. Until then we have first choice of all the hotel's rooms. Thereafter you must book rooms direct with the hotel and send your YRG conference fees to the address below.

Dennis Clark, YRG Secretary,

OUT & ABOUT

Flat 6, The Belfry, Windmill Lane, Yeadon,
Leeds LS19 7GB Telephone: 0113
250 8136

Central Region's Music Day at Kettering

This event was held on 11th March 2006 at the George Hotel and after the reception our principal speaker made his debut as a speaker.

Association with Britten

Conductor **Stuart Bedford** began by saying that he had never done anything like this before and that orchestras hate conductors who talk. He then talked of his friendship and working association with Benjamin Britten and Peter Pears.

Stuart's grandmother was a distinguished singer who later turned to composition. One of her works, *There are fairies at the bottom of the garden*, sold well enough to fund his father's education at Cambridge. His mother sang in Britten's *The Rape of Lucretia*, with what later became the English Opera Group and Benjamin Britten and Peter Pears became close friends of the Bedford family.

As children, Stuart and his brother were interested in chemistry and kept a concoction of sugar and potassium chlorate in a tightly sealed paper bag. Peter Pears struck this with a hammer, causing a huge bang but no serious damage.

Stuart was educated at Lancing College, as was Pears, and then at Oxford as an Organ Scholar. His interest transferred to opera and he joined a group in a performance of Britten's *Albert Herring* at the Playhouse in Oxford.

On Britten's recommendation, Stuart joined the music staff at Covent Garden in 1966. In the same year he was assistant conductor for Britten's Decca recording of *A Midsummer Night's Dream*. The children's chorus was some 100 yards away from the main action so that he had to overcome problems of co-ordination. He has conducted this work more than any other, at venues that include the ENO, Paris Opera and the Maltings at Snape.

Stuart became Britten's assistant and succeeded him as Artistic Director of the Aldeburgh Festival, a position he held for 25 years. As Britten's health failed, Stuart took the responsibility of presenting *Owen Wingrave* and *Death in Venice*. Peter Pears was an immense help at this time.

Britten at the Met

In 1974 Stuart travelled with Pears and John Shirley-Quirk to the USA to perform Britten at the

Metropolitan Opera. The artistic community approved, but the audience at large did not. He was invited back to conduct Mozart's *Figaro* but, faced by big-name singers with matching egos, and a tyrannical director, this was not a happy experience. In the UK things had changed too. The English Opera Group had flourished on new Britten works but these stopped when the composer died, and the group was subsequently disbanded.

But other avenues were opening, including a 30-year association with the Teatro Colon in Buenos Aires. Britten's *Peter Grimes* was well received, but plans to perform *Billy Budd* were scuppered by the Falklands war; even today it would not be diplomatic to represent the British navy on an Argentine stage.

In a long association with English Sinfonia Stuart has conducted concerts from North Lincolnshire to Essex, with just three hours rehearsal for each! A production of Schönberg's *Moses and Aaron* with the Cologne Opera was, to quote Stuart, "a disaster" (this author would blame the composer for that). Nowadays, Stuart conducts as much Mozart as he does Britten, but is wary of becoming typecast. He illustrated his fascinating talk with extracts from recordings he made of Britten's music on the now sadly defunct Collins label; Naxos has reissued some of these.

After hearing Stuart Bedford's first venture as a speaker, one can only say he is an absolute natural and he certainly got the day off to a flying start.

Mick Birchall

Stormy weather

Stuart Bedford had left after his morning session, hoping to arrive in Edinburgh before the snow forecast for later in the day. In Kettering, the forecast was for *Stormy Weather* and the first afternoon session began noisily as **Philip Ashton** was apparently dragged indoors by a fearful dog as peals of thunder echoed round the room. It was in fact the introduction to Philip's programme of music inspired by stormy weather, from the fierce storms of winter to the torrential downpours of summer thunderstorms.

There was a range of styles and periods, reminding us, if we needed reminding, that programme music was by no means the invention of the romantics of the 19th C. To illustrate the point, we heard the summer storm in Vivaldi's *Four Seasons*.

The romantics were represented too, notably by a piece by the Belgian composer, Nicolas Lemmens (1823-81) whom you should add promptly to your list of famous Belgians. Lemmens was very

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influential in the development of organ playing in Europe, and the late Percy Scholes remarked in the Oxford Companion to Music: "If organists must play 'storms' let them keep to the one he left!"

In his role as Technical Officer of the FRMS, Philip also gave us some advice about the dangers of overloading our equipment. We might think in terms of damaged speakers, but Philip told the cautionary tale of a Dutch radio station that illustrated a programme with some sound effects of thunderstorms. Unfortunately, just at that moment the main transmitter was shut down for maintenance and the resulting overload blew the auxiliary and emergency transmitters. This put the station off the air and caused several thousand euros worth of damage.

Our thanks to Philip for an enjoyable programme, which we might not have heard, had his dog not been afraid of thunder. *Alan Child*

Founding father of Czech music

Tony Pook of the Dvořák Society, which aims to promote all Czech music and musicians, devoted the final session of the day to Smetana.

We learned that the founding father of Czech music was a child prodigy and that, although much of his music conveys a feeling of happiness, he was a profoundly unhappy man. The son of a master brewer, Smetana fell out with his father, but his future mother-in-law engaged his services as a tutor to her children. Since they were not very musical he found plenty of time to study composition.

Apart from *Má Vlast*, Smetana is best known for his operas, eight in number plus a fragment. First we heard the overture to *The Two Widows* (1874). Then followed the earliest composition in the programme, the scherzo from the *Festive Symphony*. Composed in 1853/4, the symphony as a whole has been consigned to well-merited oblivion but this attractive movement has retained a measure of popularity.

From 1856 to 1861 Smetana worked in Gothenburg, Sweden, a wealthy but culturally provincial town, where the musical scene was conspicuously backward. Some symphonic poems on non-Czech subjects date from this period.

Smetana's wife and three of his four daughters died early and he became deaf at the age of 50. Although he was a fervent Czech nationalist, Smetana did not speak the language, German being the tongue of the educated classes.

A number of his operas feature Czech themes: *The Bartered Bride*, about local life, and *Dalibor and*

Libuše, based on heroic episodes from Czech history. We heard excerpts from *Libuše*, a monumental work that Smetana declared should be performed only on great national occasions.

Smetana spent his last years in the countryside, with his surviving daughter who had married a forester. From this period we heard *From the Homeland*, two duos for violin and piano. Tony concluded with what is almost certainly Smetana's best-loved work, *Vltava*, telling us that this piece is played on Czech Airlines flights as they land at Prague's airport.

Thus ended a most successful day, on which we were handsomely catered for by the George Hotel. We also gratefully acknowledge the loan of audio equipment by Benslow Music for All, very capably operated by Philip Ashton. *Mick Birchall*

W. Surrey's 42nd Reunion

Although its constituent societies can no longer muster the large numbers of earlier years, the West Surrey Region still maintains enough enthusiasm and *entente cordiale* to warrant an annual reunion. The 42nd in the series was on May 13th this year in the delightful village of Hascombe, near Godalming. It took place in the colourful new village hall and some fifty or more members from Godalming, Guildford, Haslemere, Bookham and Esher arrived to find the tables laid for lunch, floral decorations in abundance – and the wine waiting to be poured!

As hosts this year, Godalming made the occasion a special celebration to mark its own 50th anniversary, looking back to 1956 when a handful of enthusiasts set up the group on the initiative of the local chief librarian. Little did they know that 50 years on...!

Life in the orchestra

After lunch the guest speaker **Eric Jennings** gave an informative and amusing account of his life in the orchestra. He studied violin at the Royal College of music, with the trombone as his second instrument. But the trombone became his preferred instrument and the one with which he made his career until he retired after 31 years as Principal Trombone with the Royal Liverpool Philharmonic Orchestra.

He told many humorous and enlightening tales of those years in the band, illustrated with appropriate music to demonstrate the brilliant orchestral writing of composers such as Strauss (*Don Quixote*), Holst (*The Perfect Fool*) and the choral sonorities of Fauré's *Requiem*.

After Godalming's Chairman, Rodney Skinner, had expressed our great appreciation for the splendid talk, Eric abandoned trombone in favour of carving

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knife to cut the decorated anniversary cake, complete with miniature musical instrument. This was accompanied by a sumptuous tea, prepared and served by a team of Goldalming's lady members, helped by friends from the local W.I. Events such as this depend on the dedication and sheer hard work of such willing stalwarts, rewarded only by the thanks of a happy audience. *Les Warner, Hon. Secretary*

Good year for Eastbourne RMS

Eastbourne's AGM on 27th April saw the end of another highly successful season, during which eight professional presenters and seven members contributed to the year's programme. Among the visiting speakers were Major Brian Smith MBE, one time Director of Music and Master of Choristers at the Royal Military Academy, Sandhurst, and Adrian Shepherd MBE, founder of Cantilena Chamber Orchestra. Two star evenings were:

*A return visit by Adrian Falks who presented 'A Music Lover's Diary (or journal) from 60 years ago.' Adrian was assisted by Mrs. Pamela Chapman who read from Braille the most interesting story of music and composers through the years 1937-45. Pamela's voice completely captivated the Deputy Mayor of Eastbourne, Councillor Colin Belsey who attended with the Deputy Mayoress. Also present was a party from the Eastbourne Blind Society. This was their second visit and we hope they will return when we have a similar programme next season.

*Liz Buckland, Director of Southern Youth Ballet, assisted by three of her dancers in a presentation entitled 'Dame Ninette de Valois'.

We are also indebted to those Officers, Committee and members, including Robert Milnes, Robin and Ann Gregory, Carl Newton and Bob Hipwell, for their absorbing programmes – and never forgetting our hard working Technical Officer, Alan Gilby.

After the AGM a group of us lunched at a favourite hotel on the seafront and on 27th June a coach party of 26 had a very special day out. This was to the famous Blue Coat School (Christ's Hospital) in Horsham, W. Sussex. The Headmaster invited us to watch the passing out parade of pupils who achieved the required grades in their music studies. We then enjoyed a light luncheon before a pupils' concert followed by a conducted tour of the lovely buildings.

At the end of the year membership was in the high 80s; I have 4 new names for next season so we might get into the 90s during 2006/2007, our 60th anniversary. We have some interesting items planned and our Chairman, Brian Braby intends to celebrate his evening with a special cake and

'something a little different to wash it down'!

Eileen Howell, Hon. Secretary

The Great Yarmouth Recorded Music Circle 1946-2006

The 18th November 1946 is significant for the Great Yarmouth Recorded Music Circle, now known as the Great Yarmouth Classical Music Circle. On that date a group of people met at St. Mark's Mission at Nettle Hill, Great Yarmouth to form the group's first committee.

Mr. F. Hawkins was Chairman, Ray Packard, Secretary, supported by Miss D Pearce, Mr. Jim Bonny, Mr. Keith Cutler and Mr. R. Edwards as a stalwart and enthusiastic committee. The team agreed on a name for the group and devised a format for selecting presenters to compile and present the programmes. We maintain the same format to this day as it proved successful in providing a wide selection of music.

By 1948 the Circle had grown to about 50 members but still used the Chairman's equipment. In 1954, after eight years at the St. Mark's mission, because of unforeseen circumstances the Circle had to seek a new venue. After a short stay at the Grouts club it moved to the Great Yarmouth Library and continued to provide a service for its members.

On Monday 21st April 1986 the Circle celebrated its 40th anniversary with the Mayor-elect, Mrs Brenda Mills, and her husband Les in attendance. Some of the music played was from the very first meeting on September 18th 1946.

In 1987, reduction in membership and a continually increasing room charge made it necessary to look again for a new venue. So after 33 years at the library the Circle moved to the Star Hotel where membership picked up for a time. But at the end of the 1996 season the Star Hotel changed ownership and imposed a very large increase in the room charge. Once again the Circle had to move, this time to Christchurch, the present venue.

On the 18th November 1996 the Circle celebrated its 50th anniversary with a special programme compiled and presented by Jim Bonny. Now 10 years later, on November 13th the Circle will celebrate 60 years of fulfilling its aim. Namely, to give an opportunity to listen to good recorded music and to learn about the composers from the information given by the presenters.

In 1995 it was agreed to change the name to the Classical Music Circle but the Circle's aims have not altered. We continue to give service to the people of Yarmouth and the surrounding area, who are

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interested in listening to music and learning more about it. *John Taylor*

Milestone for Uplands RMS

On 9th November 2005 Uplands formally celebrated its 40th anniversary with a re-run of its inaugural programme of 11th November 1965, brought up to date by substituting the original LPs with CD and cassette recordings of the same music. A free raffle, celebratory drinks and a cake enhanced the interval.

Membership stands at 41, including several new members, with an average attendance of 29 at each of 11 monthly programmes. These are mostly on the lines of Members Requests – the club's staple diet – but two special programmes during the year were:

*In July appropriate music marked the 200th anniversary of the Battle of Trafalgar and commemorated Admiral Lord Nelson and Britain's historic association with the sea..

*In December our guest presenter, The Rev. Stanley Hemming-Clark, celebrated the festive season with 'An Illustrated History of the Christmas Carol'. During the interval wenches in Victorian costume served free refreshments and paraded a symbolic boar's head!

The Executive Committee met three times to plan ways of entertaining existing members and attracting new blood. These included a couple of coach outings, one of which was very popular. In July, 39 members and friends travelled to Wigmore Hall for a 'coffee concert' by the Academy of St Martin-in-the-Fields. After lunch in the restaurant we returned to the coach for a musical tour of London, during which a professional guide from City and Village Tours entertained and educated us with anecdotes of London's musical past and present.

Roger Taylor, Hon. Treasurer

Wales Millennium Centre

Rowland Edwards of Cardiff RMS gives an account of this magnificent centre and its aims.

Your first impression of the Wales Millennium Centre will depend upon the weather and the time of your visit. Seen in the light of a wet morning, with its hard metallic shell, it is an amphibious creature rising from the sea. In the darkness of an evening visit your breath will be taken away by the brightness of the lights shining through the windows which form the massive lettered inscription above the entrance. The Welsh, juxtaposed with its English translation, reads: *In these stones horizons sing.*

Even at a distance one can feel the buzz of activity heightening the anticipation of an evening's entertainment.

After the difficulties and disappointments of the internationally acclaimed architect Zaha Hadid's Opera House scheme, the present design by Jonathan Adams, a Welshman, steered clear of what was considered to be 'an opera house tag'. Apart from cost, the two main considerations were that it should reflect our national identity in its material structure and also be equipped to display and encourage the nation's culture.

The first objective was achieved mainly through the use of disused slate cladding on the outside walls and Welsh hardwood on the inside. The second aim has also been fulfilled. This is a multi-purpose centre, which has implemented a wide range of programming, from ballet and contemporary dance to popular musicals. And, of greater interest to readers of the *Bulletin*, it has provided a much needed and deserved home for the world-class Welsh National Opera. Recent successful productions include *Wozzek*, *Jephtha*, *Don Carlos* and *Mazeppa*.

The foyer accommodates the Tesco Stage, where artists such as students from the Welsh College of Music and Drama are given a golden opportunity to display their talents. Last year, for seven days a week, around 250,000 people attended these performances. And they are free of charge – unique among British arts venues. However, my most uplifting experience at the Centre was seeing Welsh schoolchildren in rehearsal. Their creativity and enthusiasm was palpable and a joy to behold.

This year the arrival of the world famous Kirov Opera Company of St. Petersburg, under maestro Gergiev, to perform Wagner's *Ring Cycle* on four consecutive nights has been a commercial success. Six months in advance tickets were sold out within two hours of the box office opening, giving the Centre international recognition. Welsh National Opera continues its series of Russian operas with Musorgsky's *Khovanshchina* in February 2007.

If you have yet to visit the Welsh Millennium Centre, you can be assured of a warm welcome; or, as we would say: 'Croeso cynnes I bawb.'

ISABEL ANNE HILLS

We are very sorry to learn from Cheltenham RMS of the death on 19th July 2006 of one of their members, Isabel Hills. Isabel served tirelessly on the committee, was Vice-President in 1987, President in 1991 and in 1997 took on the task of Programme Secretary. Her energy and enthusiasm were a great asset to the Society and she will be sadly missed. Our sympathy goes to her family and many friends.

A Few Words about Discography

Former FRMS Chairman MICHAEL SMITH defines the term and looks at its history

What it Means

The dictionary specifies the word as ‘*a collection or description, etc. of gramophone records; the history or description of music recording; a list of recordings by one composer or performer.*’

Many years ago, record companies issued colourful and sometimes informative catalogues each year, with monthly supplements of their latest issues.

Those were the days of 78 rpm records. Now, some of those early catalogues, dating back to the beginning of the 20th century, are collectors’ items and highly sought after.

Voices of the Past

It was towards the end of the 78 rpm era in the 1950s that an enterprising publisher, Roger Kidner of The Oakwood Press, who was already publishing books about railways of a bygone age, became interested in discographies. He published the first volume of English vocal recordings made by The Gramophone Company Ltd (HMV) from 1898 to the end of the acoustic era in 1925 under the generic title *Voices of the Past*. It was compiled by John R. Bennett, an avid collector and an authority on early recordings.

The book was very much a pioneering project and provided details of artists, titles and composers as well as matrix numbers and dates where known. The compiler gratefully acknowledged permission to inspect files at The Gramophone Company’s museum. The Curator, Miss L. A. Walton showed great interest and freely gave practical help and advice. The BBC gramophone record librarian, Valentine Britten, gave further help along with Alan Kelly and Brian Rust, both acknowledged discographers.

Breaking down Barriers

It must be said that at this time gramophone record companies were not particularly willing to open their files to researchers and were rather secretive about their archives. It was therefore very difficult to obtain information from source.

The BBC had a large collection of 78 rpm records stored in the basement of the old Langham Hotel, opposite Broadcasting House, and a select few were allowed access to inspect these records. This was a great breakthrough and gave

researchers much additional information although, in some cases, not all details were printed on the small record labels.

End of the Beginning – and Revival

Several volumes of *Voices of the Past* followed in a series, although some were not restricted entirely to vocal recordings.

Various discographers compiled catalogues of Italian, French, German, and even Russian recordings, but they came, initially, from the English companies, i.e. His Master’s Voice and Columbia. Eventually The Oakwood Press was sold and the series came to an end.

However, a few decades later, The City of London Phonograph and Gramophone Society (CLPGS) opened a bookshop and began publishing discographies compiled by its members. Over a period of 10 years CLPGS produced a large number of these compilations of various series from HMV and Columbia records and also, to name but a few, from Parlophone, Regal, Decca and British Zonophone, as well as listing cylinders by Edison Bell.

Thanks to Pioneers

One must acknowledge the generous co-operation given during these years by EMI Archives and its curator at that time, Ruth Edge.

It would be invidious to single out individual discographers, of whom there are many, but it should be mentioned that their valuable work cannot be overestimated. Seeking out records and recording details, not to mention the time given to listening to records, provides a comprehensive representation of thousands of 78 rpm records sold during the era of the coarse groove.

Can We help You?

The interest in discography is now greater than ever and extends virtually worldwide. So, if you have a collection of 78s cloistered away in an attic or storeroom, and would like to know when they were recorded and issued, a discographer could help you. Who knows? If those old things are really old, they could be valuable.

Please contact Michael Smith via the Bulletin if you would like further information on any aspect of discography.

REVIEWS

Hyperion celebrates 25th birthday with 25 epic releases

Having survived all onslaughts from the judiciary and press, Hyperion is back on track with a wide variety of unique recordings, each one carrying the company's hallmark of superb quality. Would that there were space to review everything that appeals! However, the following typically splendid examples are highly collectable.

Thrilling Monteverdi Vespers

The loyalty of the general public was manifest in the response to Hyperion's appeal for recording funds last year. From the donations it was possible to fund this 2-CD recording of the complete *1610 Vespers* plus a simplified *Magnificat a 6* and *Missa in illo tempore*. Robert King's Consort choir and orchestra are joined by a dazzling array of soloists to give a satisfying performance described elsewhere as 'The definitive representation of Monteverdi on disc.' Available in multichannel DSD, SACD.

The King's Consort/Robert King; Carolyn Sampson, Rebecca Outram, soprano; Daniel Auchinloss, Nicholas Mulroy, high tenor; Charles Daniels, James Gilchrist, tenor; Peter Harvey, Robt Evans, Robt Macdonald, bass.
Hyperion CDA7531/2 TMS

Moon, sun & all things

This is volume 2 of 17th and 18th century baroque music from Latin America, performed by Ex Cathedra conducted by Jeffrey Skidmore, who discovered the repertoire on research visits to the USA, Mexico and Bolivia.

The programme conforms to the structure of the Vespers Service but follows the common Latin American practice of lacing the conventional liturgical music with popular villancicos. Contemporary writers variously describe villancicos as 'sacred entertainment for the masses'; music to be 'performed with great authority and solemnity'; and as a diversion to 'flatter the ear and the vain appetites of the congregation'.

The result is a colourful and powerful blend of Inca and Christian imagery in music brilliantly performed. This is an exciting 77 minutes of unfamiliar territory well worth exploring – I guarantee the first track alone will be played over and over again!

Ex Cathedra Choir/Baroque Ensemble, Jeffrey Skidmore
Hyperion CDA 67524 TMS

A Song – For Anything

Once in a while, one is surprised by a recording

and is grateful for the discovery. Such a one is Hyperion's recording of little-known songs by the American composer, Charles Ives, better remembered for his polytone compositions.

Aptly titled, this is a widely varied collection of 31 songs from over 200 composed between 1892 and 1923. There are poems by Austro-German authors, set as traditional lieder reminiscent of Schumann; settings of English texts and popular pioneering songs, as well as Ives' own texts. Each song has its own delight and they deserve to be better known.

In a beautiful performance free of artifice Gerald Finley and Julius Drake transport the listener back to a world in which sentimental ballad happily shares a stage with a rabble-rousing *General William Booth enters Heaven*.

This issue is a gem for programme planners, who will find something to suit any theme.

Gerald Finley, baritone; Julius Drake, piano

Hyperion CDA65716

TMS

Two exquisite Haydn Masses

Haydn's *Missa Solemnis in B flat* is his last completed work of any size, entitled

Harmoniemesse (wind band mass) because the wind instruments are unusually prominent, e.g. the clarinet solo at the start of the *Et incarnatus*. This late work exemplifies the Austrian musical style used for Masses but, as with other late Masses, it is strengthened by a more elaborate symphonic treatment and lasts 40 minutes.

By contrast, the other work on this CD, the more reverential *Missa Brevis Sancti Joannis de Deo* (nicknamed the 'Small organ Mass'), is more simple and unadorned. Intended for use during the Eucharist, this intensely beautiful and devotional work lasts only 15 minutes.

It is scored for 'church trio', comprising a string quartet, small choir and organ, for which there is a lovely extended solo during the Benedictus. The elaborate solo for treble with organ is the only solo section in an otherwise choral work. I would have liked a bit more light and shade in the chorus but, overall, the performers do magnificent justice to these glorious masterpieces.

Winchester Cathedral Choir; Brandenburg Orchestra, cond. David Hill; Lynda Russell, soprano; Catherine Wyn-Rogers, alto; William Kendall, tenor; Michael George, bass.

Hyperion CDH55208 TMS

Children of our time

This disc is released for the first time. It was

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the result of a recording made in 1995 by the acclaimed chamber choir Schola Cantorum of Oxford, to mark the 90th birthday of Sir Michael Tippett. That recording of Tippett works included the five negro spirituals from his oratorio *A Child of our Time*. Here they are interspersed by works of other 20th century composers, born between 1955 and 1970.

Sir Michael Tippett was the long-standing patron of Schola Cantorum and the five spirituals are central to its repertoire. The other pieces here are all winning entries in an international competition for works written for the choir, five of them recorded for the first time. This is a wonderful representation of choral expertise and this superb choir produces some thrilling moments.

As well as the excerpts from *A Child of our Time* which, in this context, sound quite different from when incorporated into an oratorio, there are six other works, each with its own musical ambience. Antony Pitts' setting of Psalm 139 as an Easter anthem is for 12 voices in two groups singing against each other in rich harmony with overtones of the blues.

A contrast is a minimalist setting of a Chilean poem by the Portuguese composer Eugénio Rodrigues, while Francis Pott's *Amore languedo*, a large-scale work for unaccompanied double choir and solo quartet, is recognisably English with hints of Bax and Moeran.

Nicholas O'Neill's *Ave Verum Corpus*, Ruth Byrchmore's atmospheric *In the silence of the night*, settings of poems by Christina Rossetti, and Mark Edgley Smith's *Five Madrigals to poems of e e cummings* complete this CD that offers new and fascinating discoveries to lovers of choral music.

As one would expect from this choir, the singing is superb throughout and special mention must be made of the soprano Philippa Healey. Her voice is crystal clear and her spine-tingling interpretation of Ruth Byrchmore's songs is quite marvellous.

To anyone with a built-in resistance to 20th century harmonies I would say: "Try this; it could well prove a musical road to Damascus!"

Scholar Cantorum of Oxford, cond. Jeremy Summerly.
Hyperion CDA67575 TMS

John Rutter's *Mass for Children* in notable release from Naxos

The skilful combination of the voices of adults and children gives John Rutter's highly-praised first Mass a singular charm and joyful appeal. The roots of Rutter's inspiration lay in his experience in 1963 of singing in the boys' choir in the first recording of Britten's *War Requiem*. Children's voices introduce the opening *Kyrie*, a delightful setting of Bishop Thomas Ken's familiar morning hymn for Winchester College, *Awake my soul, and with the sun*. At the end of the *Dona nobis pacem* they form a counterpoint to adult voices as they sing Ken's evening hymn *Glory to thee my God this night*. Thus the entire mass encompasses a whole day, from waking to sleep.

Rutter sensitively interweaves the Latin text of the *Missa brevis* with other English poems, including William Blake's *The Lamb*. This, and the unique combination of adult chorus with the lighter charm of children's voices, result in a work that gives a satisfying impression of exultation, perhaps not found in a more solemn Requiem. The outstanding choir of Clare College, Cambridge, are joined by soloists, soprano Angharad Gruffydd-Jones and baritone Jeremy Huw Williams

The other two beautiful works on this must-have CD, produced by Rutter himself, are his only song cycle, *Shadows*, written for baritone and guitar, and his *Wedding Canticle*.

Shadows comprises 16th and 17th century poems on the transience of life and is a tribute to the English tradition of lute song.

Wedding Canticle, for choir, flute and guitar, is a setting of Psalm 128 and was written to mark Timothy Brown's 25th anniversary as Director of Music at Clare College.

The Choir of Clare College, Cambridge and Farnham Youth Choir, conductor Timothy Brown; Angharad Gruffydd-Jones, soprano; Jeremy Huw Williams, baritone; Stewart French, guitar; Daniel Pailthorpe, flute.
Naxos 8.557922 TMS

Non-musical notes from Rossini

A quote from one of Rossini's letters: "What is going to interest you more than my opera is the discovery I have made of a new salad, for which I hasten to send you the recipe. Take Provence oil, English mustard, French vinegar, a little lemon juice, salt and pepper; whisk and mix all together."

REVIEWS

Divine Art pays tribute to Sir Malcolm Arnold

In the year of his 85th birthday the music of Sir Malcolm Arnold is seeing something of a comeback. As a tribute to this witty and humorous composer, **Divine Art** has issued a world-première recording of his only work for chorus and orchestra, *The Return of Odysseus*. The librettist was Patric Dickinson who effectively condensed Homer's great epic poem *Odyssey* into 30 minutes of witty text in simple, robust language.

Typically Arnoldesque, the setting is clear cut with a lovely mix of rollicking tunes and more tender romantic passages. The work is a great addition to the English choral repertoire and, hopefully, will be heard more often in future.

Also on this CD of works for chorus and orchestra are Vaughan Williams' beautiful setting of Walt Whitman's *Toward the Unknown Region* and Milhaud's piece for wind-band *Suite Française*, brightly adapted by the composer as an orchestral version.

In the Arnold and Vaughan Williams works the chorus sounds disappointingly woolly in places, although overall the recording is very agreeable and well recommended.

The City of Glasgow Chorus and The Orchestra of Scottish Opera, conductor Graham Taylor.

Divine Art 25035. TMS

Early BBC broadcasts of Coates and Moeran rescued

But for private off-air recordings, now digitally re-mastered by **Divine Art**, two important violin concertos broadcast by the BBC in the 1950s might have been lost to posterity. At that time the BBC rejected many now familiar composers, such as George Lloyd and Frank Bridge, as being too romantic!

Douglas Coates' *Violin Concerto in D* was written in 1934 and eventually received its only broadcast in 1951, after which the BBC tapes and score were destroyed.

Similarly, E. J. Moeran's *Violin Concerto*, although not completely destroyed, was sorely neglected except for a private 78 recording made by the composer's friend Lionel Hill.

This recording features two important soloists of yesterday, Colin Sauer and Alfredo Campoli. With the BBC Northern Orchestra Colin Sauer gives a committed and lyrical performance of the Coates' concerto. The critics gave mixed

reports on this work when it first appeared but this recording of Sauer's interpretation will surely do much towards its revival.

The legendary eloquence and flawless technique of Campoli are demonstrated fully in this 1954 BBC broadcast of him playing Moeran's *Violin Concerto*. With shades of Delius and Vaughan Williams, the work is essentially English and has been compared with Elgar's violin concerto. Nevertheless, it stands as a masterpiece in its own right, painting all aspects of a rural landscape, from scenic changes to the jolly revels at a country fair. Despite the inevitable limited sound quality in the original 78 recordings, Campoli brings the work to life with striking virtuosity.

BBC Northern Orchestra, conductor Sir Charles Groves; Colin Sauer, violin (Coates' Violin Concerto)

BBC Symphony Orchestra, conductor Sir Adrian Boult; Campoli, violin (Moeran Violin Concerto)

Divine Art 27806 TMS

Bach Suites for Solo Cello

Since Casals 'rediscovered' and popularised Bach's cello suites in the '30s, several outstanding cellists have made recordings, each one with its own quality. I have recordings by Casals, Tortellier and Yo Yo Ma and have listened to a live recital by Steven Isserlis of the complete works; each artist's interpretation presents the music in a different light. The Swiss Taiwanese cellist Wen-Sing Yang gives further insight into the intricacies of the seemingly simple, yet ever surprising, music that constantly reveals new depths.

ARTHAUS has issued a stunning 2 DVD set (plus 2 audio CDs of the same work) recorded in a tiny Gothic church high in the Bavarian Alps. Wen-Sing Yang searched long for the acoustically and visually perfect setting in which to play this work, which he considers fundamental to the cello repertoire. With lavish 13th century decoration and magnificent carving, the church gives a fitting backdrop to the music.

Before each of the six suites Wen-Sing Yang outlines the background to the music and gives a lucid analysis of its structure. This set is more than a delight to the ear. It is a joy to watch and a valuable aid for music students. Either buy it or put it on your Christmas list!

ARTHAUS MUSIK DVD 101 419 TMS

NEWS & VIEWS

FROM THE CHAIRMAN'S DESK

Student research could aid regeneration

A month or so ago the FRMS committee received a request from Sarah Polfreman, a student in the final year of a BSc (Hons) Management course at Worcester College of Technology. Sarah is required to carry out an individual research project on a current issue facing an organisation.

Her father is a member of our Kidderminster society and thus Sarah happened to read the correspondence and articles in our *Bulletin* about declining membership. She proposed that her project be *An investigation into the issue of declining membership among music societies*.

The FRMS committee has accepted this proposal and asks societies to co-operate in the hope and anticipation that it might be beneficial to all.

Over the past few years I have visited many societies, where I invariably receive a warm reception and take part in discussions with officials and members about mutual concerns. Many of these discussions are about membership and recruitment and especially how we can encourage *younger* members, who would assure our future.

Gordon Wainwright, whose obituary appears elsewhere in this Bulletin, joined his local society in 1970 when he was 25 years old. His society was no different from others at that time and many of the members would have been his contemporaries. Today's new members tend to be nearer 60 than 25! One officer commented, tongue in cheek, that if his society could recruit half a dozen under 60s in the coming season the committee would consider forming a youth section!

And our music societies are not unique. At many of the concerts I attend it is apparent that the orchestra is generally much younger than the audience it entertains. In common with policemen, soloists are often extremely youthful. Forty or more years ago there was a wider age spread in the audience at such functions. Times have changed. We have a longer life expectation and it seems that many turn to music at a more mature age. If this is our potential market then this is where we must concentrate our main attention for the time being.

So let us try to recruit new members of whatever age but at the same time remind ourselves that it is our primary duty to serve the needs of the members that we have already. John Davies, FRMS
Chairman



Congratulations to Mr. And Mrs Anthony Baines!



Many happy couples have met through Federation events or RMS groups, and FRMS Secretary, Tony Baines and Sheila Wainwright, Newcastle (Staffs) RMS are no exception. The couple met at Walton-on-the-Hill Music Circle, where Sheila was presenting a programme, and we are happy to report that on 23rd May (the only fine day in a spell of bad weather) Sheila and Tony were married at Our Lady of the Angels and St Peter in Chains RC Church, Stoke-on-Trent, by Father Vincent Royles, an old school friend of the groom. Both are now members at Stoke, Stafford and Newcastle. Tony is also a member of the Berlioz Society and Sheila of the Newcastle (Staffs) College of the Third Age Music Group. Primary School teachers might know Sheila as co-author with Alison Hedger of musical plays for primary school children.

NEWS & VIEWS

We send sincere good wishes to Sheila and Tony for a long and happy life together.

WHAT'S IN THE SECRETARY'S POSTBAG?

In the Spring edition of the *Bulletin*, I told you about some of the routine, and less routine, things that come my way as Secretary of the Federation. You might remember that I referred to a number of incidents that all seemed to point to the Forest RMS in East London.

I am pleased to say that I later heard from the Forest Chairman. He was naturally interested in the reports and, I am delighted to say, was able to confirm that our handbook of advice for setting up a music society had indeed been useful in setting up a new society devoted to history.

Can we help you?

A few weeks ago I received one of my most unusual enquiries ever. Two members of the same family emailed me independently, saying that they wanted to lay on a surprise party for their father, and could I tell them how to find out the addresses of his music society friends. What a good idea to think of contacting us! I was able to put them in touch with the Secretary of their local society and I have no doubt that a good time was had by all.

This reminds me that a couple of years ago I was approached at Stafford RMS by a gentleman who was trying to make contact with an old friend whom he had known many years previously when they were both members of the Croydon Society. With the willing help of the Carshalton & Wallington and Croydon Music Societies, we were able to put these two old friends back in touch. Can we help you in a similar way?

Last year I had an email out of the blue from a certain Jim Bruce in Dublin. He had spotted our website and was asking for advice on how to set up a recorded music society. After an exchange of emails, I sent him a copy of our *Handbook of Advice for the Setting up and Running of a Society*. I also sent a package of all we have to offer.

Jim was very impressed with the FRMS set-up, particularly with the *Bulletin* and the Music Weekend, which was announcing the visit of Dame Joan Sutherland. We were also able to put him in touch with people in two other parts of Ireland who some years ago were associated with the FRMS. Unfortunately, they cannot

affiliate to us because our agreements with PPL and PRS do not apply in the Republic of Ireland. Last time I heard they were all doing well.

Co-ordinating responses

One of my duties as Federation Secretary is, or rather would be, to assemble and co-ordinate the results of enquiries sent out to member societies. The trouble is, nobody ever responds. Last year, in accordance with our democratic responsibilities, we sent out an enquiry into the feasibility of decisions by referendum. You might wonder what was the outcome? It was virtually ignored. Perhaps we can deduce from this that our members are satisfied that the status quo serves our purpose at this time and we thank the four societies who, in all goodwill, raised the issue.

In the January Newsletter, the Chairman invited comment and suggestions on the future format of the AGM, giving various possibilities for evaluation. Again nobody responded. Not too late to let us know what you think.

At the time of writing I am composing and assembling the documents to be sent to all societies to announce this year's AGM. It will inform you of the retirement of two valued Committee colleagues and invite applications to replace them. This is another area that usually brings forth a nil response.

Can you help us?

Do you remember that some time ago we invited people *who thought they might eventually be interested in joining the Committee* to sample an all-expenses paid visit to a Committee Meeting? We had one response! The offer is still open.

My day-to-day experiences remind me ever that we are a band of cultured, civilised people, bound together, in the first instance, for the practical reasons of licences and insurance, but also by our shared love of music. Goodwill and friendliness abound.

But your Federation needs you. People who have served the Federation for years are now in need of reinforcements. We badly need a new wave of active supporters, sharing in the government of the Federation by attending the AGM and considering service on the Committee. We know you are out there. We are looking forward to hearing from you.

Tony Baines, FRMS Secretary

LETTERS TO THE EDITOR

Ed's note: Letters to the Editor, or extracts from letters, are published verbatim and unedited. Members can reply to letters through these pages.

Regeneration

From Kenneth Boyes BA, Wingerworth

Issue no. 144 of the FRMS Bulletin has been passed to me by the chairman of the Wingerworth Music Club and I find the article about regeneration by John Maidment of particular interest.

Having been involved with gramophone societies in one way or another since the 1940s, I can claim to speak with some experience regarding the problems about enthusing the public about good music. My feeling is that recorded music societies can be successful, even today, and that people will *want* to come if there is:

- 1) A good comfortable venue with adequate parking.
- 2) High quality reproduction equipment.
- 3) Convenient day and time presentation.
- 4) An enthusiastic chairman with time to spare and networking skills.
- 5) A professional attitude in the club regarding quality presentation of programmes, effective publicity and well-organised finance.

Programmers tending towards pot-boilers and Classic FM type selections should be gently encouraged to be thoughtful, innovative and, above all, precise with details. What used to be vaguely acceptable in the good old days is no longer attractive to today's clued up audiences. Shy violets, wafflers, laid-back attitudes and cliques are severely off-putting to prospective members.

The question that every club chairman should ask is – to be brutally frank, is our club entertaining and useful? Is a REAL effort being made to provide the neighbourhood with a valued facility? Sad to say, too many local societies (and I refer not only to musical bodies) are fading away because of lack of passion and commitment on the part of their leaders. IT NEED NOT HAPPEN, but it will if music club members glaze over and leave it to somebody else to do the work.

Are you 'going light'?

From Alan Palmer, Wimbledon Opera Club

I have been a member of Gramophone Societies et al, although not continuously, since I was 15 and am now 67. I belong to several at the moment although I only hold office in one, the West

Wimbledon Opera (Record) Club of which I am co-Chairman.

Although many RMS members these days are of mature age, none that I am aware of seems to share my problem over the last few years of 'going light'. I still love the classics deeply, the Mozart Symphonies, Operas and Piano Concertos to name but a few, but I find myself spending more time with lighter forms of music such as drawing room ballads, traditional jazz, Music Hall, Scottish folk music, musical comedy and vintage popular music. All these forms attracted some truly great performers, the study of whom is richly rewarding, but these days they mostly attract executants rather than record collectors.

Some of my Societies are happy to take programmes on these lighter subjects but I have not seen them listed in FRMS functions. I would be interested to know what you find among Societies and correspondents as a whole. It may be that I am on my own here.

Information required

A correspondent from Lancing RMS writes:

I should be grateful if any reader of the FRMS Bulletin could give information about the operas of Italian composer **Renzo Rossellini** (1908-82). He wrote about 10 operas, which are listed in the Dictionary of Opera and Operetta (James Anderson).

I have a second-hand LP of his opera *La Guerra* (first staged in Naples in 1958). The LP cast is Magda Olivero, Giacinto Prandelli and Nicoletta Panni, conductor Massimo Freccia (1961).

Unfortunately, there is no libretto. The music has hints of Mascagni.

Does any reader have information about Rossellini's other operas, and are they available anywhere please?

Renzo's brother Roberto was the famous film director and one-time husband of Ingrid Bergman.

Aiden O'Shea, Lancing Recorded Music Club

Have you any questions to ask, views to air, or news to share?

Use the Bulletin as a means of communication with other music lovers.

GORDON WAINWRIGHT

An appreciation



We are deeply sorry to report the untimely death on 27th June of Gordon Wainwright, who was born in Shrewsbury on St Patrick's Day, March 17th 1945. Gordon was known by members of RMS groups in

England, Scotland and Wales and his contribution to all that we represent will be greatly missed.

His deep love of music began as a child in Bournemouth where the family attended music concerts. In 1970, when he was 25, Gordon joined the Wolverhampton Recorded Music Society. Around this time he bought a house in St Georges, Telford where he was to spend the rest of his life.

In Telford he joined the choir of St Georges Church and was active as a representative at the Deanery Synod .

He was also very committed to music matters at regional and national level and it was at the FRMS AGM on Saturday 26th October 1985 at St Williams College, York that Gordon first met Doreen; they were to marry two years later in 1987. Exactly ten years after their original meeting they gave a joint programme to York RMS as a celebration of this event.

At Doreen's suggestion, Gordon extended his already wide knowledge of the classical repertoire by exploring the world of opera. Thus the Buxton Festival was now added to their regular orchestral concerts. Gordon and Doreen were well-known at the Torbay, FRMS and Scarborough weekends, which they attended every year; they also held season tickets at Symphony Hall in Birmingham.

At Wolverhampton Gordon served his society in many positions of responsibility as Treasurer, Secretary, Vice- chairman and Programme Secretary.

Gordon served on the national FRMS committee from 1993-98 and was elected Vice-Chairman for 1997-98. On the committee he was valued as a man of great integrity who never made hasty or rash decisions and whose opinions were always unbiased. He was also an active participant and former officer with the West Midlands Regional group. Later he was a prime mover in the formation of the newly constituted Central Regional group. This was an amalgamation of the former West and East Midland groups and West Mercia region and Gordon was Chairman from its inception in 2003.

Gordon and Doreen had many musical holidays. As members of the Dvořák Society they went to Brno in 2004 to celebrate the 150th anniversary of Janacek's birth and then onto Prague. A year later they visited Finland, home of Sibelius.

The service of thanksgiving held on 8 July was held at Gordon's own church of St Georges, Telford where he and Doreen were members of the choir. The service illustrated Gordon's love of music with excerpts from some of his favourite works by Mendelssohn, Sibelius and Saint-Säens. It ended with J S Bach's *St Anne Prelude and Fugue*, which was played at his wedding to Doreen in 1987.

The congregation included members of Wolverhampton RMS, officers of the FRMS, representatives of the Central Regional Group and friends and colleagues. Many of them had travelled far to pay tribute to one who had done so much to promote music and its appreciation.

On behalf of the many people who will remember him with respect and affection, we send our thoughts and sympathy to Doreen and her family.

Gregorian Chanting

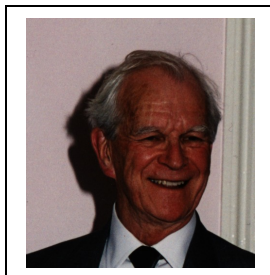
Gregorian chanting is named after Pope Gregory the Great (c. AD540-604). Believing that the whole of Christian Europe should sing the same hymns, he ordered the standardisation of the complete religious chant repertoire. As there was no form of musical notation, he organised the Schola Cantorum in Rome. This was a school of singers who trained monks to memorise the chants in a plain, consistent style. Towards the end of the eighth century, Emperor Charlemagne authorised a definitive anthology of the Gregorian chants and suppressed all regional versions. This collection has persisted and some believe that it should be termed Carolingian chanting.

Reflections and Recollections

In the second part of his recollections FRMS Vice-President Roderick Shaw recalls music weekends

How it all began

The Committee Report for 1950/51 stated: “*The most successful event during the past year was the Gramophone Conference held at High Leigh, Hoddesdon, in March as part of the Federation’s contribution to the Festival of Britain 1951.*” But there was some disappointment. Only 70 of the 100 places to be guaranteed were taken, not all by members of affiliated societies. Nevertheless, we thrived.



Survival of the Spartans

Thus began the 35 years post-war association with Hoddesdon. Even today, 20 years on, delegates who braved the rigours of those early days remember them with considerable nostalgia. Members now regard 4-star hotels as the norm and will shudder at the thought of accommodation more akin to older army barracks with monastic single rooms in separate male and female quarters, communal washing facilities for each sex and only 6 double rooms available!

And the food was, in a word, deplorable. It was usually soup and casseroles in large containers and served at long tables with 10 people seated each side. The food was placed at one end of each table and it fell to the luckless pair at the end to serve. Much was the jockeying for position to avoid this chore! However, at the 1978 weekend this caused much mirth - and embarrassment.

Two of our guests were Eric Fenby and his wife. To the obvious consternation of the Chairman, they unwittingly and resolutely sat at a table end but were quite happy to serve their table, including a few red-faced Committee members. We remember it well – and the humorous capital Fenby made out of it later.

Whatever the shortcomings, for 35 years delegates continued to come to this venue from all parts of the country in a spirit of goodwill. They were happy weekends. Perhaps the Spartan facilities made us all make an extra effort to pull together to make the gatherings enjoyable. And of course we were younger and fitter, and not so concerned with creature comforts!

Graduation to varsity status

Attendance fluctuated and with it, profit and loss. In 1953 the profit was £14.2 8½ (£14.14p); an A booking in 1973 cost £10.75. Alas, in 1986 we had to leave High Leigh and graduated to Fitzwilliam College, Cambridge, which became our home for the next 10 years.

Although the facilities were very much better, they still had the disadvantage of being student accommodation: no double rooms and only partially en suite. However, it was a good venue with an excellent meeting room and college dining hall and was close to the centre of Cambridge. And it cost £74. The reporter of the first Fitzwilliam weekend in 1987 said: “*Being waited upon at dinner in the imposing hall by prospective honours graduates was an experience new to those accustomed to the rather monastic arrangements at Hoddesdon.*” But the influence of the Torbay weekend made us hanker for the comfort of a good hotel. So we moved on, via Stratford and Corby, to Daventry. This last venue seems to meet all needs and after three visits appears to have a good future.

Programme content then and now

Were the programmes in those far-off days of sufficient calibre to attract people, despite the sparse living conditions? I think they were, but with one obvious difference from today. The gramophone was a relatively expensive and rare commodity – new technology in which a much greater proportion of the membership was interested. Consequently, there was much more emphasis on technical progress and more sessions dealt with advances in recording and reproduction of 78s, LPs, cassettes, stereo and CDs. Allied to these changes came the development of amplifiers, loudspeakers and pick-up systems and we were addressed by representatives of such famous names as B & W, Leak, QUAD, KEF, Lowther, Wharfedale, Cambridge Audio and others. Of course, one must not forget the important role of the Federation’s Technical Officers in all this.

Hoddesdon had one great advantage over all other venues. With several rooms available it was possible to arrange simultaneous sessions of music and technically based programmes.

Artists, recording studios and publishers

Many distinguished guests graced the events at High Leigh but space will be confined to a few programmes in which various artists appeared:

*A song recital by Ilse Wolf with Martin Isepp (1963).

*James Blades, a former percussionist with the LSO, demonstrated his weird collection of paraphernalia and aired his memories of, as he described it, 'beavering away in the kitchen department of the orchestra'. When necessary, he was accompanied, by his wife, Joan Goosens, on the piano. Remember the figure wielding a caber-size drumstick to beat a huge gong as an introduction to the Rank films? James Blades made the sound (1972). A most hilarious evening.

*Emma Kirkby and Anthony Rooley discussing and performing Dowland's music (1977).

A marked difference before, say, the '80s, was the active interest that the major recording studios, such as EMI, Decca and Philips showed in our doings. This relationship was mutually beneficial. The recording companies were pleased to make the arrangements to promote their artistes, whose appearances, in turn, enhanced our programmes.

In this context one heard Menuhin, Dames Janet Baker and Eva Turner (EMI) and Oda Slobodskaya (Decca). Tony Griffith, then with World Record Club, was a close friend of the Federation and he brought along Malcolm Arnold, Leon Goosens and Imogen Holst.

On one happy visit EMI arranged for our President, Sir Adrian Boult, to appear with the EMI Recording Manager, Christopher Bishop. Sir Adrian 'conducted' his audience by making us all pronounce a single word under the direction of his baton. Whereupon, Bishop promptly said: "Now you can all go home and say that you have been conducted by Sir Adrian Boult."

And it is splendid still to see Quita Chavez, associated with *The Gramophone* magazine and also the administration of various companies, as lively and enthusiastic as ever. Her name first appeared on 2nd April 1960 with her presentation, *A Special Recital of Philips Records*.

Broad band of information

Educational talks were always stimulating. Evie Crozier, Britten's librettist, enlightened us on *Thomas Hardy: Poet and Musician* (1981); Gordon Crosse elaborated on Charles Ives (1974) and, in lighter vein, Anthony Hopkins taught us *How to be a Successful Failure* (1977). On another memorable occasion composer Robert Simpson spent Saturday afternoon discussing Nielsen's symphonies.

Add to this talks on all aspects of the gramophone, broadcasting and the background to music making and you will gather that, as well as listening to music, we received a broad band of information in a weekend.

The Federation also received much recognition and support from the publishers of technical magazines such as *Gramophone*, as well as the BBC. One welcome visitor throughout the years was Donald Aldous, Technical Editor of Hi-Fi News and Record Review. As a long-standing friend of the Federation, he is one of the few who stayed the course from 1938-84. His hilarious late-night Saturday shows sent us merrily off to bed after listening to humorous recordings by the likes of Victor Borge, Tom Lehrer and Jack Benny – many of them not well known in the UK. From the beginning 'live' music has been a feature of music weekends. In the beginning recitals were given by ensembles drawn from music colleges and academies. Later we heard the young Lindsay, Fitzwilliam and Auriol quartets.

The end of one era and the start of another

And so to 1986 and time to pull down the shutters on Hoddesdon. But first, a brief glimpse at the last session there. Entitled *Farewell to High Leigh*, it looked back over 47 years, including a moving contribution by Donald. Members who still have them can read a lot more of this occasion in copies of *Bulletin* nos. 104-106.

The dawn of the new era came in 1987 at Fitzwilliam College, Cambridge. The format was much the same as before but with fewer technical sessions. That weekend saw its first ever piano recital, given by James Lisney who had made his Wigmore Hall debut the year before. And I believe that our future President, Edward Greenfield, gave his first presentation that year.

(concluded on page 29)

PRESENTERS PANEL

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 of £10 per entry per annum. An entry on the FRMS Website is also offered free. In addition, many record companies, especially the smaller firms, are able to give presentations on application. Contact the companies direct.

Officers and committee members of the FRMS are experienced presenters and are generally available to give presentations within reasonable distance of home; two have entries in this list and others can be contacted at the addresses inside the back cover of the Bulletin. This supplement is intended to be a general guide to programme planning. Reasonable care is taken to ensure accuracy of the details given but neither the FRMS Committee nor the Editor can accept responsibility for any circumstances subsequent on the use of the supplement.

OWEN BALLS

1 Wilkinson Way, North Walsham
Norfolk NR28 9BB. Tel: 01692 402737
Chairman: N. Walsham Opera Appreciation Club
Owen is an experienced presenter of opera and opera singers and has attended the Royal College of Music. Special titles include:
Viva Verdi: Life and works of Giuseppe Verdi.

The Bel Canto Operas of Bellini and Donizetti.

Outstanding Singers: series includes: Jussi Bjorling, Franco Corelli, Leontyne Price, Renata Tebaldi, Dame Joan Sutherland
No fee. Minimum travel expenses.

IAN BOUGHTON BA (Hons), DipMus

25 Bearton Green, Hitchin, Herts SG5 1UN
Tel: 01462 434318 Mobile 07703 584152
E-mail: Ianrboughton@aol.com
Website: www.ianrboughton.co.uk
During the 1920s, Rutland Boughton was the most widely talked about composer in England, surpassing even Edward Elgar and Vaughan Williams. His festivals were the first of their kind in England and his opera "The Immortal Hour" broke a world record that is still held today. Ian Boughton, a grandson of the composer, gives illustrative presentations to societies.
Expenses only; no fee

DEBBIE BRIDGE BA (Voice)

14 Milnthorpe Road, Hove, East Sussex BN3 5HT
Tel: 01273 732121: Mobile: 07748 678564
Email: debscrazycat22bridge@btinternet.com
Professional opera singer and singing coach. Has toured with companies in the UK and abroad, most notably D'Oyly Carte. Member of the Incorporated Society of Musicians, the Royal Society of Musicians, Equity and Spotlight. Keen interest in music from North America. Talks on American classical music include: American Round Up – series 1 and series 2
Fees £50 plus travel for non-local destinations.

ALLAN CHILD

12 Highfield Road, Derby, DE22 1GZ

Tel: 01332 332649

E-mail (might change soon): archill12@aol.com

Chairman, Derby RMS. FRMS Committee.

Among recent programmes are:

"Transports of Delight?" – a programme inspired not so much by places visited as by the means of getting there.

"Words and Music" – a joint presentation by Allan and Ruth Child in which words about music and music inspired by words are woven into an uninterrupted sequence.

Other programmes include the music of Scotland, Spain and Hungary - please ask for details.

No fee; expenses minimal or none. Will travel.

ANDREW DOWNES

2 Church Street, Hagley, Stourbridge
West Midlands DY9 0NA.

Tel/fax 01562 886625

E-mail: downlyn@globalnet.co.uk

Website: www.users.globalnet.co.uk/~downlyn

Andrew has been described in a brochure for the Czech Philharmonic Orchestra as a composer "ranking today among the internationally acclaimed personalities". His music has been performed in India, USA, Austria, France, Czech Republic, Mexico and Israel and the UK by the Royal Philharmonic and Czech Philharmonic Orchestras, Sarah Walker and John Mitchinson. It has been broadcast on BBC TV and radio, Czech, Dutch, Austrian, French, Italian and Chinese stations and also recorded on CD.

Titles, fee and expenses by negotiation.

THE DVORÁK SOCIETY

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

Enquiries to: Dan Preddy, Hon Sec, The Dvorák Society, Church House, Lyonshall, Kington, Herefordshire HR5 3HR. Tel: 01544 340760.

No fee but expenses might be requested

PRESENTERS PANEL

THE ELGAR SOCIETY

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

London

Dr Relf Clark, 61 Torrridge Drive, Didcot, Oxfordshire. OX11 7QZ. Tel: 01235 813257

West Midlands

Hywel Davies, 24 College Grove, Malvern, Worcs. WR14 3HP. Tel: 01684 562692

North West

Mrs Pat Hurst, 60 Homewood Rd., Northenden, Manchester M22 4DW. Tel: 0161 998 4404

Thames Valley

Jon Beech, 38 Cedar Crescent, Thame, Oxon OX9 2AU Tel: 01844 212061

Southern England

Chris Conally, 17 Lonsdale Avenue, Cosham, Portsmouth PO6 2PU Tel 02392 389410

South West England/South Wales

Richard Kirk, Jesama, Hurn Lane, Berrow, Burnham-on-Sea TA8 2QT Tel:01278 751519

Yorkshire

Robert Seager, 28 Alton Way, Mapplewell, Barnsley, S.Yorks S75 6EY. Tel:01226 383053

Scotland

Sharron Bassett, 9 George Street, Dunfermline, Fife KY11 4TQ. Tel: 01383 727491

CHRISTOPHER FIFIELD

Tel: 07752 273 558

E-Mail: christopherfifield@ntlworld.com

Freelance conductor of thirty years experience; also 12 years on the music staff at Glyndebourne. Records for the Swedish label Sterling.

Has written books on Max Bruch, Hans Richter and Kathleen Ferrier and a history of Ibbs and Tillet. Talks include:

The music of Bruch beyond the first violin concerto

The life and work of conductor Hans Richter (Wagner, Brahms and Elgar in particular)

The life of Kathleen Ferrier

Forgotten composer Frederic Cliffe (1857-1931)

Fee: Negotiable, plus expenses and/or hospitality if over 50 miles from South London.

DR DAVID FLIGG

Leeds College of Music, 3 Quarry Hill, Leeds LS2 7PD. Tel: 0113 222 3423

E-mail: d.fligg@lcm.ac.uk

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

Lecturer in composition and music history at Leeds College of Music. Composer and conductor. Subject Specialist Reviewer (Music) for the Quality Assurance Agency for Higher Education. Member of the Incorporated Society of Musicians and the British Academy of Composers and Songwriters. Contributor to various music magazines. CD sleeve notes and programme notes. Various non-technical and entertaining topics and workshops. Contact to discuss availability, details of fees and your Society's requirements.

JOHN GILKS

The Old School, High Street, Nawton, York YO62 7TT Tel: 01439 771273

There's Magic in the air

Music of Saint-Saëns

Music of Grieg

Dancing through the years

C is for Composer

Creating good habits: the story of Simon Rattle

Cylinders to CDs

Vive La France!

Expenses only.

JOHN HUMPHRIES ARIBA, Chartered Architect

10 Drovers, Bolney Street, Haywards Heath, West Sussex, RH17 5PT. Tel: 01444 881887

Since retirement from architecture has made over 400 appearances as baritone soloist and speaker on a wide variety of subjects, including:

Charles Villiers Stanford. The life of arguably Britain's greatest all round musician; teacher of most of the best of Britain's early 20th C composers, brilliant organist, composer, conductor and tireless promoter of British music.

William Yeates Hurlstone. Outstandingly gifted pupil of Stanford, who might have rivalled Purcell and Elgar. Much of his work was left in manuscript but has since been recorded. 2006 will be the centenary of his death.

Expenses: negotiable. Will travel anywhere.

ERIC JENNINGS

9 Hillside Road, Frodsham, Cheshire WA6 6AW Tel: 01928 733209

E-mail: fizneric@ic24.net

For 31 years was principal trombone with the Royal Liverpool Philharmonic Orchestra.

Subjects include:

Conductors I have known and worked for

The life and times of Beethoven

Life in the Orchestra

Rio de Janeiro

On the fiddle

A Musician Becoming

Fee: £40.00 plus expenses for non-local presentations.

BERESFORD KING-SMITH

PRESENTERS PANEL

Cantabile, 8 South Parade, Sutton Coldfield,
West Midlands B72 1QY Tel/Fax: 0121 355 5018
E-mail: cantabile@freeola.com

Retired senior administrator with City of
Birmingham Symphony Orchestra; author of its
official history 'Crescendo!'.

Talks available include:

Crescendo! - The Story of the CBSO

The Story of Birmingham's Choral Societies

What is Genius?

Six Special Singers

Bach and the Bible

Fee: £75, includes travel up to 15 miles from
Sutton Coldfield

THE GUSTAV MAHLER SOCIETY UK

Since 2001 it has promoted education for the
twenty-first century public in the life and music of
Gustav Mahler and related composers. It also
supports young professional artists. The chair of
the GMS UK, Dr Jim Pritchard, well-known for
his talks on Wagner's early and later life and also
The Ring cycle now offers additional new talks on
Gustav Mahler, his songs and symphonies, and
Alma Mahler. Programmes tailored to the
recorded music society's requirements.

Enquiries: Dr Jim Pritchard, GMS UK, 15 David
Avenue, Wickford, Essex SS11 7BG.

Email: jpritchard@mahlersociety.org or visit the
website www.mahlersociety.org

Possible small fee and/or expenses depending on
distance and circumstances.

ALASTAIR MITCHELL LGSM

47 King Edward's Gardens, London W3 9RF

Tel: 020 8992 0600; mobile 07947 727521

Conductor, author and lecturer. Former instructor
for holidays covering the Bath and Cheltenham
Festivals.

Subjects linked with a project on first UK
broadcasts of musical works, 1893-2000:

*A Musical Journey around the United Kingdom

*Trends and Tendencies in twentieth-century
British musical life

*First Broadcast Performances

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(continued from p 25)

Reflections and Recollections

Roderick Shaw recalls music weekends.

The piano featured a number of times in those years. We learned of the piano output of composers Bax and Ireland and heard pianists David Owen Norris, Fergus Thompson and Leslie Howard give illustrated talks. The piano at Fitwilliam College was used for a recital of French music given by John Clegg in the attractive modern chapel.

Another unique recital came under the heading *Four Hands, One Piano* and was given by Isabel Beyer and Harvey Dugal and told the story of the piano duet. One certain highlight in the Cambridge days was an organ recital in King's College Chapel.

The ensuing years featured many more distinguished names: The Right Hon. David Mellor, MP; Tasmin Little; Sir David Willcox, and never forgetting Henry Sandon's laugh-a-minute account of his transition from cathedral lay clerk (Worcester) to porcelain expert on the BBC's *Antiques Road Show*. John Heddle Nash and Peter Sargent, two sons of famous fathers, also came to give intimate accounts of their respective parents. Peter Sargent's final remarks related to a man who "lived his life with a bang, not a whimper; and he died that way".

These brief memories are just the tip of an iceberg made up of years of experience, stimulation, education and pleasure shared with many friends and colleagues. This annual event has seen its evolutionary changes but if the success in its present venue is anything to go by, it will continue in sweet harmony for many more years.

Tomorrow belongs to you

*Although the total number of RMS groups seems to be decreasing, reports show that annual music weekends are as popular as ever and continue to thrive successfully. However, their continued success depends upon people who are willing to take up the reins when necessary. One such event is that organised by the **Friends of Torbay**. This long-established group meets only once a year, specifically for the Musical Weekend at the Palace Hotel in Torquay.*

***Bob Hardcastle**, who is also a member of Goudhurst RMS, has been Chairman since its inception. I talked to him about the group and asked how the Friends came into being. Editor.*

BH: It all started in 1983. I'd been going to the Torbay Musical Weekend (TMW) for some years but that year, after John Davis greeted me on the steps of the Palace Hotel in his usual affable way, he said that this TMW was to be the last, as organising the event was proving too much.

'But you can't possibly give it up.' I replied, 'You've got your audience to think of. The event really belongs to them.' And that phrase - *the event really belongs to them* – contained the seed of the idea that brought about the formation of the Friends of Torbay and every thing that followed.

TS: *But you must have had support for the idea.*

BH: Yes, of course. But the extent of such support became clear only after I had talked to friends who were as upset as I was about the prospect of closure. And speed was of the essence because, if we were going to rescue TMW, we had to take action that very weekend and no later.

TS: *So what was the next move?*

BH: I rushed around the corridors of the hotel like a scalded cat, enlisting support, seeking opinions and discussing possible courses of action with as many people as I could.

TS: *It all sounds a bit like a conspiracy to me!*

BH: Not really. It was Adrian Farmer, now the artistic director of Nimbus, who said that it wasn't so much of a takeover bid as a palace revolution, which I thought was rather nicely put. But in fact it wasn't either because, however unwise the whole idea might turn out to be, I realised from the outset that we would not succeed without the goodwill and support of the local Torbay members. So the first thing I did was to meet committee members of the Torbay Gramophone Society to express concern, to offer help and to ask their agreement to convene a meeting of the audience after breakfast on the Monday morning.

TS: *What was the general reaction and what happened next?*

BH: It was in the Anstey Room downstairs, as I remember. I was astonished and greatly encouraged to see the number of people who had actually delayed their departure to attend. Briefly (I hope!) I explained the reasons for the meeting and asked everyone if they thought it would be a good plan to set up a separate body, as it might be the Friends of Torbay, to support the Torbay Musical Weekend and to help run it in the future. This proposal was adopted formally, a steering committee was appointed – later to be dubbed by the locals as the 'Kent Mafia'! – and the rest, as they say, is history. We were able to help finance the 1984 event; TGS and the Friends jointly ran the following year's programme and since 1986 it has been down to us entirely. And here we are with our 21st Torbay Musical Weekend – TMW 2006.

TS: *As with the FRMS music weekend, it is a tradition at TMW to have a recital of live music on the last day. With its venue in the Midlands the FRMS has a ready supply of talented performers from such institutions as the Birmingham Conservatoire and the Royal Northern School of Music. Torbay is down on the south coast and your home is in Tunbridge Wells. So how easy is it for you to get hold of artists for your live sessions?*

BH: No problem at all really. I do my best to keep in touch with the music scene, generally through my work with the RTWSO, our excellent local orchestra, and through Green Room Music and **midday music**, which I help to run in Tunbridge Wells. And of course I get stuff from various music agents who are always very keen to promote their clients, especially young musicians who are on the brink of their careers.

TS: *And has it been a good twenty-odd years?*

BH: Definitely. With the support of a splendid committee I have been closely involved in an enterprise that has given a lot of pleasure to a lot of people. That must be so, otherwise they wouldn't keep coming back year after year, and we wouldn't get so many kind letters telling us how much they have enjoyed the TMW. And that, itself, is a great reward.

TS: *What about the future?*

BH: I believe that the need for events such as the Torbay Musical Weekend is just as great now as it was when the Friends came into being. As for me personally, I am now in my 80th year and looking for a successor. It's time I was kicked upstairs, as Monty West once said, so I can bask in the sun for few years on the back benches!

Notable Anniversaries for 2007

Compiled by Brendan Sadler

There are a few big names coming up in 2007. This year sees the 150th anniversary of the birth of Elgar, the centenary of the death of Grieg and it is 50 years since Sibelius died. It is also a milestone year for a number of popular artistes: Dame Felicity Lott (Flott, as she is known affectionately in the trade) will celebrate her 60th birthday; Vladimir Ashkenazy, Hildegard Berens, Gundula Janowitz and Marisa Robles all celebrate their 70th and it also marks the 80th birthday for Herbert Blomstedt, Régine Crespin, Leontine Price, Mstislav Rostropovich and Elizabeth Söderstrom. Finally, the year sees the centenary of the birth of Imogen Holst and the foundation of the renowned Santa Cecilia Orchestra of Rome.

Composers -

(b = born; d = died)

23 07 1757	Scarlatti, Domenico (It) d
27 03 1757	Stamitz, Johann (Boh) d
06 04 1757	Rolla, Alessandro (It) b
11 12 1757	Wesley, Charles (Eng) b
18 06 1757	Pleyel, Ignaz (Au) b
02 09 1807	Cartellieri, Antonio (It) d
11 03 1807	Eberl, Anton (Au) d
15 02 1857	Glinka, Mikhail (Rus) d
15 07 1857	Czerny, Carl (Au) d
02 06 1857	Elgar, Edward (Eng) b
08 08 1857	Chaminade, Cécile (Fr) b
12 04 1907	Holst, Imogen (Eng) b
26 04 1907	Hellmesberger, Joseph (Au) d
15 08 1907	Joachim, Joseph (Hun) d
04 09 1907	Grieg, Edvard (Nor) d
07 09 1907	Saygun, Adnan (Tur) b
17 09 1907	Brüll, Ignaz (Au) d
08 03 1957	Schoeck, Otmar (Swi) d
20 09 1957	Sibelius, Jean (Fin) d
29 11 1957	Korngold, Erich (Au) d

(Thanks to Roger Hughes, Ruislip RMS, for helpful input)

Compositions

(fp = first performance; p = year published)

1607

Byrd	Gradualia bk II (p)
Campion	Songs for a Masque (p)
Monteverdi	Scherzi Musicale for three voices

1707

Handel	Sonata for viola da gamba
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1807

Beethoven	Overture: Coriolan
	Overture: Leonora No 1
	Razumovsky Quartets Op 59
	Mass in C major
	Arietta "in questa tomba oscura"

1857

Balfe	Opera: The Rose of Castille
Bizet	Cantata: Clovis et Clothilde
	Operetta: Le Docteur Miracle
Bruch	Piano Trio
Cui	Scherzos 1 & 2 for orchestra
Gounod	Opera: Le Médecin Malgré Lui
Liszt	Dante Symphony
	Faust Symphony
Mussorgsky	Souvenir d'Enfance for piano
Saint-Saëns	Organ Fantasia No 1
Thomas	Opera: Le Carnaval de Venise

Verdi

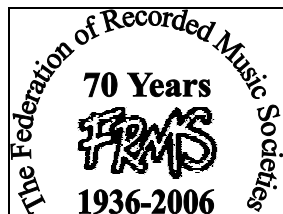
	Opera: Psyche
	Messe Solonelle
	Opera: Aroldo
	Opera: Simon Boccanegra

1907

Alfvén	Swedish Rhapsody No 2
Bartok	Hungarian folk songs for piano
Balakirev	Symphony No 2
Bax	Fatherland for 2 sopranos, chorus & orchestra
Bridge	Symphonic` Poem: Isabella
	Trio No 1, Phantasie
Busoni	Elégién for piano
Casella	Cello Sonata
Ciléa	Opera: Gloria
Cui	Opera: Matteo Falcone
Debussy	Images for Piano, Book 2
Delius	Opera: A Village Romeo & Juliet
	Orchestral rhapsody; Brigg Fair
	Songs of Sunset
Dohnányi	String Quartet in D maj (p)
Dukas	Opera: Ariadne and Bluebeard
German	Operetta: Tom Jones
Giordano	Opera: Marcella
Glazunov	Overture: Canto di Destino
Glière	Symphony No 2
Holst	Somerset Rhapsody
	Nine Hymns from the Rig-Veda
Ippolitov-Ivanov	Symphony
Jongen	Opera: Félyane (unfinished)
Mahler	Symphony No 8
Medtner	Three Heine Songs

ANNIVERSARIES

Messenger	Operetta; Fortuno	Poésie pour Pourvoir for reciter and tape
Pierné	Canzonetta for clarinet	Piano Sonata No1
Quilter	Serenade for orchestra	Noyes Fludde
Rachmaninov	Symphony No 2	Songs from the Chinese
	The Isle of the Dead	Winter Music for 1 - 20 pianos
	Piano Sonata No 1	Copland
Ravel	Rhapsodie Espagnol	Orchestral Variations
	Pièce en forme de Habanera	Piano Fantasy
	Five Greek Popular Songs	Davies
Reger	Variations and Fugue on a theme of Hiller	Alma Redemptoris Mater for wind
		St Michael, sonata for wind
Respighi	Fantasy for piano and orchestra	Diamond
	String Quartet in D major	Feldman
	String Quartet in D minor	Foss
Ropartz	Pastoral and Dance for oboe and orchestra	Fricker
	Violin Sonata No 1	Oratorio: A Vision of Judgement
Schoenberg	String Quartet No 2	Gerhard
	Friede auf Erden for choir	Goehr
Stanford	Stabat Mater	Ballet suite: Don Quixote
Suk	Symphonic poem: A Summer Tale	Cantata: The Deluge
		Capriccio for piano
Szymanowsky	Symphony No 1	Gould
Turina	Piano Quintet	Declaration Suite
Vaughan Williams	Towards the Unknown Region	Hamilton
	In the Fen Country	Five Love Songs for tenor and orchestra
		Cantata for tenor and piano
		Henze
		Nocturnes and Arias for soprano and orchestra
		Hoddinott
		Rondo Scherzo for trumpet & piano, fp
		Khachaturian
		Lermontov Suite
		Lutoslawski
		Five Songs
		Lutyens
		Six Tempi for Ten Instruments
		Variations for solo flute
		Cantata: De Amore
		Malipiero
		Piano Quintet
		Maw
		Sonatina for flute and piano
		Milhaud
		Symphony No 8, Rhodanienne
		Oboe Concerto
		Aspen Serenade
		Moore
		Gallantry, a soap opera
		Nilsson
		Kreutzungen for instrumental ensemble
		Buch der Veränderungen
		Mädchntotenlieder
		Piston
		Viola Concerto
		Poulenc
		Elegy for horn and Piano
		Rawsthorne
		Violin Sonata
		Rubbra
		Cantata: in Honorem Mariae Matris Dei.
		Schumann
		Prologues for chorus and orchestra
		Sessions
		Symphony No 3
		Shostakovich
		Symphony No 11
		Sowerby
		The Throne of God for chorus and orchestra
		Stravinsky
		Ballet: Agon
		Threni (lamentations of Jeremiah)
		for soloists, chorus and orchestra
		Thomson
		The Lively Arts, fugue
		Walton
		Partita for orchestra
		Weinberger
		Organ Prelude: Religious et Profanes
		Williamson
		Piano Sonata No1
1957		
Alwyn	Elizabethan Dances	
Arnell	Ballet: The Angels	
Arnold	Symphony No 1	
	Toy Symphony	
	Four Scottish Dances	
Bennett	Five Pieces for orchestra	
	String Quartet No 1	
	Violin Sonata	
	Sonata for solo violin	
	Sonata for solo cello	
	Four Improvisations for violin	
Berio	Divertimento for orchestra	
	Serenata for flute and fourteen instruments	
	El Mar la Mar, for voices and instruments	
	Momenti: electronic sound	
Berkeley	Sweet was the Song, for voices and organ	
	Sonatina for guitar	
Bernstein	Film score: West Side Story	
Birtwistle	Refrains and Choruses for wind	
Bliss	Discourse for orchestra. (first version)	
Boulez	Deux Improvisations sur Melarmé	
	for soprano & instrumental ensemble	
	Doubles for Orchestra	



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