

The Federation of Recorded Music Societies
FRMS
Founded 1936



Bulletin

Spring 2008
No. 148
£1.75

NEW RELEASES

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MARC-ANDRÉ HAMELIN IN A STATE OF JAZZ

The brilliant Marc-André Hamelin turns his attention to the music of Kapustin, Antheil, Gulda and Weissenberg—all composers who felt keenly that there was a fundamental desire on the part of the concert-going public to hear something different. This wonderful disc is full of surprises—as Hamelin writes in his entertaining yet scholarly liner notes, 'There is much to be enjoyed here, and much to be amazed by'.

MARC-ANDRÉ HAMELIN piano



Compact Disc CDA67656

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ANDREW KENNEDY tenor
ROGER VIGNOLES piano



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HOLST SINGERS / STEPHEN LAYTON

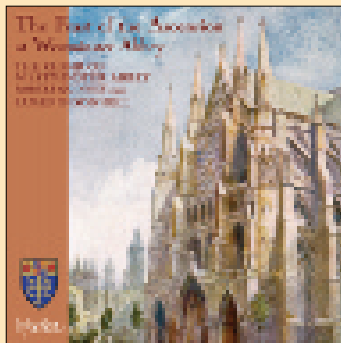


Compact Disc CDA67601

THE FEAST OF THE ASCENSION AT WESTMINSTER ABBEY

The Choir of Westminster Abbey, under its inspirational director, James O'Donnell, continues its exploration of the repertoire of the liturgy in the Abbey with music for the Feast of the Ascension. The works recorded here represent a wide range of the best of liturgical music, from the sixteenth century to the present day. Along the way are works from the great flowering of English cathedral music in the nineteenth and twentieth centuries.

THE CHOIR OF WESTMINSTER ABBEY
JAMES O'DONNELL director



Compact Disc CDA67680

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Lionel Monckton was among the finest British melodists, ranking as such with the likes of Arthur Sullivan and Ivor Novello. This new recording is the perfect introduction to his charming songs and features soloists Catherine Bott and Richard Suart—the master of the patter song. Formerly better-known as an early music specialist, Catherine Bott's cabaret entertainment *London Pride* (CDA67457) established her as an ideal performer of this repertoire.

CATHERINE BOTT soprano
RICHARD SUART baritone
NEW LONDON ORCHESTRA/ RONALD CORP



Compact Disc CDA67654

THE ROMANTIC PIANO CONCERTO VOLUME 45 HILLER

The Romantic Piano Concerto series continues to bring undiscovered works to the listening public, performed by the greatest piano virtuosos of today. The composer Hiller was admired by Schumann, who described him as the exemplar of 'how to combine orchestra and piano in brilliant fashion'. This disc contains two premiere recordings, brought to life by Howard Shelley who directs the Tasmanian Symphony Orchestra from the piano.

TASMANIAN SYMPHONY ORCHESTRA
HOWARD SHELLEY piano / conductor



Compact Disc CDA67655

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'Superb' (*BBC Music Magazine*)

THE BINCHOIS CONSORT
ANDREW KIRKMAN director



Compact Disc CDH55272 (budget price)

SCHUMANN PIANO SONATAS

This obvious yet rare coupling brings together the larger two of Schumann's three Piano Sonatas, their passionate intensity suiting perfectly Nikolai Demidenko's style of playing. 'A pair of performances which can justly be described in terms of superlatives. Outstanding readings of remarkable works' (*Classic CD*)

NIKOLAI DEMIDENKO piano



Compact Disc CDH55300 (budget price)

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If your copy is in manuscript form or on CD or floppy disc, send it direct to the Editor at the above address.

If your copy is available as an email attachment send it to:
tpook@globalnet.co.uk

Editorial deadlines

Spring issue: 31st December
Autumn issue: 30th June

Advertising

Advertisements are available from £35. For information on rates and discounts contact the Editor or the Advertising Manager:
tpook@globalnet.co.uk
(full address inside back cover)

Circulation

If you would like your own copy of *Bulletin* sent direct, contact the Distribution Manager
Archill12@aol.com
(full address inside back cover)
Copies are distributed to all affiliated societies and to the Federation's Associates, with a total estimated membership in the region of 10,000.

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Printed by: The Max
Kettlestring Lane
Clifton Moor
York YO30 4XF

ISSN 0928150

Front cover:

Summer is acumen in:
(*Photograph source unknown*)

Please note that the address of the FRMS website is
www.thefrms.co.uk

When words are not enough



It was quite by coincidence that the music in three of the reviews in this issue reflects some aspect of the effect of war on the

composer. For a long time the healing power of music has been recognised and today is often used as therapy for forms of autism and other conditions that make verbal communication difficult, or even impossible.

It is also known that one's auto immune system is boosted while listening to music. And any mother (or role-sharing father!) knows that, nine times out of ten, music will soothe a fretful baby. And Handel knew it when he set those lovely words by Haym to music in his opera *Rodelinda*: 'Art thou troubled? Music shall calm thee...'

The potential for music to act as a common mediating language between disparate people was demonstrated recently in a news item. So far, all the conventional diplomatic means

of negotiation to reconcile North and South Korea have failed. But the political tensions showed signs of easing after the New York Philharmonic Orchestra visited North Korea. The N.Y. Phil arranged a concert that included a joint performance by musicians from both countries and they have agreed to renew efforts to end the ingrained hostility.

Whether it is used as a method of catharsis for trauma, or a vehicle for the expression of a political statement, or a means of expressing any kind of emotion, there is no doubt that music is a powerful force.

At the foot of one of the pages in this issue is quote by Gustav Mahler to the effect that if a composer could find words to express himself adequately he would not bother to write music! It was this quote (many thanks to Alan Child for sending it to me) that started my train of thought for this little dissertation. And one last observation. Following a study by Charles Darwin, modern neurological research has established that Man could sing long before he learned to talk! *Thelma Shaw*

FRMS Website

George Steele, FRMS Committee and webmaster explains the new design of the website

The FRMS website has undergone a major redesign, building upon the previous work of Bob Astill and others. It is now more informative and much more responsive to the interests of the member societies with *latest news* and *latest pictures* being a key feature.

Photographs can also be included as part of news items from Societies and there is a service for emails from individuals to the webmaster to be included on the site (such as Letters to the Editor in the *Bulletin*).

Policy documents such as the *FRMS Strategy*; *Copyright Advice* and the *Regeneration Policy* are now available for anyone to read.

There is a new section describing how to start a new society or how become a *Friend* of the FRMS and information is available about the Committee Members and Officers, including personal profiles.

The *FRMS History* has been updated and the policy of including older *Bulletins* will be updated annually with those

from 2006 about to be added. Existing sections such as the *Presenters Panel* and news of the annual *Musical Weekend at Daventry* will be updated continually.

In future it is hoped to add information about *Regional* events as well.

In order to keep the website up to date the webmaster would like all societies to continue sending updates to programmes, preferably in electronic form.

The email address is: george@goodsoundadvice.com

OUT & ABOUT

FRMS Annual General Meeting in Huddersfield

As all RMS Secretaries receive a verbatim report of the AGM minutes later in the year, this report is a précis of the meeting. Ed.

On Saturday 27 October 2007 the Huddersfield Recorded Music Society was honoured to host the Federation's Annual General Meeting at the University of Huddersfield. The Huddersfield Committee, headed by its Chairman **Peter Smart**, together with FRMS Chairman **John Davies** and FRMS Secretary **Tony Baines** met previously to arrange the event - an undertaking akin to planning a battle.

Early in the morning the volunteer troops were assembled at various points in Huddersfield to direct any puzzled looking people to the University.

Cultural tradition

In his welcome to delegates, **Peter Smart** outlined Huddersfield's cultural background, which was fostered by industrialists in an attempt to discourage Luddism. As well as the famous Huddersfield Choral Society, the city boasts three amateur orchestras, several Gilbert & Sullivan Societies and a number of brass bands. And the Huddersfield Contemporary Music Festival is still going strong after 30 years.

Chairman's Report

FRMS Chairman **John Davies** began by sending the meeting's good wishes to Thelma Shaw and Brian Cartwright (a former Treasurer), who were both absent because of illness. In his formal report he gave thanks to retiring Committee member, Keith Cheffins and welcomed Jim Bostwick, Chairman/Sec. of Barnsley, as his replacement. John gave an account of the FRMS affairs for the past year, in particular the Sarah Polfreman report and corporate intelligence,

by which specialist knowledge is shared with colleagues.

Treasurer's Report

Judging the Federation to be in a sound financial position, Treasurer **Graham Kiteley** (CMS Kidderminster) read his previously circulated report and gave reasons for the increased surplus in overall income from £1360 to £3266 and the substantial recovery of the *Bulletin* income. He also mentioned PL cover, equipment insurance and the requirement for a Fire and Emergency Policy; the Federation will supply a template of a policy document.

Secretary's Report

Secretary **Tony Baines** (Stoke-on-Trent RMC) claimed a link with Huddersfield through a great-great aunt who moved to Yorkshire. One of her descendants, Jimmy Glazzard, played for Huddersfield Town FC. Tony then gave an account of the affiliation status and the many and varied enquiries he received during the year.

From the floor

The AGM debate was lively with spirited contributions from delegates, particularly with regard to Sarah Polfreman's report on recruitment and development of local and national bodies within RMS.

The social aspect

An important aspect of an event such as this, is that delegates get a chance to meet old friends or make new ones, establish links between different RMS groups and generally compare various approaches to such important issues as recruitment and programme planning.

There was ample opportunity for this between the splendid items

of entertainment organised by the host society.

First, tea before **Jim Bostwick** of Barnsley and Huddersfield societies gave a delightful recorded music recital. Entitled *A Few White Roses*, this gave a musical and comic sample of Yorkshire music and all things Yorkshire - including a recipe leaflet for Yorkshire pudding! Then to the University restaurant, where the University caterers produced an excellent meal - and the Yorkshire puddings weren't too bad either!

Early music recital

After dinner *Arioso*, a small group of instrumentalists and singers from the University's Music Department, presented a recital of early music and songs. In the ensemble were: **Anne Fallon**, soprano; **Roger Betterton**, tenor; **Susan Marshall**, violin & viola; **Caroline Goddard**, violin & viola; **Lisa Colton**, viola da gamba **Martyn Hodgson**, lute & baroque guitar.

The recital was well attended and these accomplished young musicians transmitted their own obvious enjoyment of their art to a highly appreciative audience. With delegates from as far afield as Eastbourne and Carnoustie, it was a most successful and enjoyable event for the 47 people representing 22 Societies from up and down the country. Many thanks to Huddersfield Society members, whose intensive planning and execution was well worthwhile.

SEE YOU THERE!
Down South for the next AGM
Bristol Music Centre
Saturday 25 October 2008
Full details will be issued later

CENTRAL REGION'S DAY WITH ELGAR & CO AT OLTON

A report by Allan Child and John Davies

The theme of the Central Region's annual Autumn Music Day, held on 3rd November 2007, commemorated the 150th anniversary of Elgar's birth. The event was held at what has become the regular venue, St Margaret's Church Hall, Olton, near Solihull. **Allan Child** has succeeded the late Gordon Wainwright as Central Region Chairman and he welcomed delegates to a varied programme related to the music of Sir Edward Elgar.

A lasting influence?

Dr Mike Smith of the Elgar Society gave the opening presentation, *Obsession, Allusion and Heroic Melancholy*. In some copies of the day's programme '*Allusion*' had been given as '*Illusion*'. This misprint, said Mike, would have amused Elgar who treasured a cutting from a local newspaper reporting that, on the departure of a visiting Church dignitary, "*a large crowd sang hymns on the station platform.*"

It is not difficult to find allusions to people and places in Elgar's music; not necessarily descriptive but more an emotional response. This is what we might expect of Elgar, who once said of his *Violin Concerto*: "*awfully emotional – too emotional – but I love it!*" Some allusions take the form of quotations from other composers. *Nimrod* in the *Enigma Variations* alludes briefly to Beethoven; more famously in the same work is the quotation from Mendelssohn's *Calm Sea and Prosperous Voyage* in the penultimate variation – identified only as *** but generally supposed to be Lady Mary Lygon, who was at sea when Elgar composed the *Variations*.

Recent thought, however, suggests that it alludes not to Mary Lygon but to Helen Weaver, a violinist to whom Elgar was engaged for 18 months in 1883-4. After the engagement was broken off Helen emigrated to New Zealand, ostensibly for the sake of her health but possibly, at the insistence of her family, to

sever contact with Elgar. Elgar never forgot her, and many possible allusions to her can be found in his music. Even the *Calm Sea and Prosperous Voyage* quotation might refer to rather more than a sea voyage. Mendelssohn's theme is a fairly common motif in German music; for example, in Weber's *Oberon* – and the name Weber translates into English as Weaver! In *The Enigma Variations* Elgar also borrows from *Tristan und Isolde*, which might have hidden significance as the substance of Tristan is doomed love.

Moving away from the *Variations*, Mike suggested further possibilities. For instance Elgar's *Windflower* might not have been Alice Stuart-Wortley, often thought of as his muse, but Helen.

And is Helen also the unnamed one of whom Elgar wrote on the score of his *Violin Concerto*: (that which he said was so emotional) "*Herein is enshrined the soul of. . . . ?*"

With carefully chosen music examples, Mike Smith showed us Elgar in what might have been a new light. Possibly, here was a composer recalling his first love in music that often seems wistful – in short, an obsession leading to allusion tinged with melancholy.

English fare for English music!

As befits a day devoted to the music of a leading English composer, the menu was English too, with a ploughman's lunch and English wine from the appropriately named Three Choirs Vineyard. The lunch interval also gave an opportunity to browse the Hyperion CD stall run by Donald Rooksby.

Attraction of opposites

After lunch **Ronald Bleach** gave us *Sir Edward Elgar and Sir Granville Bantock: A Friendship*. Ronald is Secretary of Bristol RMS, a member of the FRMS committee and Vice-chairman of Bristol U3A. He began with the very interesting original ending of the *Enigma Variations*.

OUT & ABOUT

Elgar and Bantock, lifelong friends who both survived to their seventies, were polar opposites in their approach to music and came from different social classes. Elgar was born at Broadheath, a village some three miles from the small city of Worcester, where his father had a music shop in Worcester and tuned pianos; Bantock's father was an eminent gynaecologist. But both men had to work hard to earn a place in the musical world of Victorian and Edwardian Britain.

After the initial failure of *The Dream of Gerontius* in 1900, Elgar achieved fame and success. From this period we heard the ebullient concert overture, *Cockaigne (In London Town)*, successfully premièred in 1901.

An all-Elgar festival at Covent Garden in 1904 included an exuberant new overture, *In the South*, written after a visit to Alassio in Italy. In July of that year, King Edward VII knighted Elgar. In contrast Bantock languished in obscurity and was not knighted until 1930. Only recently has his music started to make headway and win new admirers, largely through the magnificent CD recordings made by Vernon Handley; from these we heard *The Witch of Atlas* and a song from *Sappho*.

A Bantock Society was formed shortly after the composer's death in London. Its first President was Sibelius, whose music Bantock championed, and who dedicated his Third Symphony to Bantock.

Ronald's programme was one of recorded delights and interesting and absorbing narrative.

Elgar's legacy

Mike Wheeler gave the final presentation and took his title, *What have we learned from Elgar?* from an essay by Vaughan Williams. Mike is a well-known figure on the music scene in Derby, as a critic and correspondent for local papers and a regular speaker at recorded music societies in the area.

Ralph Vaughan Williams is often thought of as one of the English pastoral composers who reacted against Elgar and whose oeuvre is disparagingly referred to as 'cow-pat music'. In fact Vaughan Williams not only admired Elgar but in the essay mentioned above he

detailed exactly what he had learned from him. Thus in this programme there were no musical depictions of rustics leaning on gates to watch cows grazing. Nor, for that matter, was there much in the way of direct quotations from Elgar. Mike's theme was the influence of Elgar on his younger contemporaries and successors.

There were the obvious beneficiaries of Elgar's legacy – Vaughan Williams himself, together with Herbert Howells and Arthur Bliss. The opening of *A Sea Symphony* was a natural choice to illustrate Elgar's influence on Vaughan Williams; we also heard parts of *A Colour Symphony* by Bliss and the *Concerto for String Orchestra* by Howells.

Less obvious perhaps was Gerald Finzi. The opening of his *Cello Concerto* is sometimes thought of as Elgarian, but Elgar's influence is also seen in his songs and in the *Clarinet Concerto*, from which we heard part of the first movement. Even less obvious, but certainly delightful, are Elgar's influences on the music of composers such as Thomas Adès, who refers to *Nimrod* in *Arcadiana*, and the uncompromisingly modern Hugh Wood. Rather surprisingly the latter's *Cello Concerto* does quote directly, albeit briefly, from Elgar's concerto.

Mention must also be made of William Walton, part of whose *Belshazzar's Feast* we heard and who, like Elgar, was self-taught. The two composers shared something of the same temperament and sense of humour and Walton's music shares an originality with that of Elgar.

Until the next time

In closing the day's proceedings, **Allan Child** thanked all who had taken part: the speakers, the helpers in the kitchen, Wolverhampton RMS and John Charles for supplying and operating the equipment, and not forgetting the delegates themselves. Lastly, but most importantly, he thanked the Regional Secretary, **Mick Birchall**. As well as making all the arrangements for the event Mick also organised the catering. Alan wished the delegates safe journeys and hoped to see them again in 2008 when the focus, in food as well as music, will be on Eastern Europe.

OUT & ABOUT

Newport Golden Jubilee

The Newport Isle of Wight Society celebrated its Golden Jubilee, which fell on 31 October 2007, with a number of special events. First, our Chairman, **Terry Mitchell** took us on a nostalgic tour through the Society's history, with appropriate musical illustrations.

Two days later an anniversary lunch was followed by a DVD presentation of the classic film of *La Bohème*, with Mirella Freni in the title role. The celebratory events concluded the following week with a programme of well-known and popular music compiled by another long-standing member, **Maureen Webber**. During the interval, coffee was enhanced by the serving of a Jubilee Cake, beautifully decorated with a suitably musical theme.

Eastbourne RMS

A report from retiring Hon. Secretary Eileen Howell

Our AGM of 26th April 2007 marked the end of yet another very successful and happy season, during which we had a variety of interesting speakers and presenters. These included Eric Jennings, who gave a most fascinating talk about the violin and played his own violin to illustrate the versatility of the instrument. In the early part of the season the Headmaster of the Yehudi Menuhin School of Music described some of the former pupils who have passed through the school.

In addition to visiting presenters, several of our own members have contributed to our programmes, and we are very grateful to them for their contributions. Our 17 sessions included our annual Christmas party and also a memorable day's visit to Christ's Hospital (Blue Coat) School in Surrey. There we were very warmly welcomed and entertained to a delightful buffet lunch, a conducted tour of the school and an afternoon concert performed by some of the students.

Jubilee celebration

His Worship the Mayor of Eastbourne, accompanied by his daughter, the Mayoress attended a big event on Thursday 29th March 2007. This was our celebration of the 60th anniversary of the Eastbourne Gramophone Society, later the Eastbourne RMS. After some interesting information about the early days of the society, several of our members contributed to the evening in personal ways of their own. We have to thank our archivist member **Carl Newton** for his great work in collating material for a book about the society, which should be available in a few months. Our membership is in the high 80s as we look forward to our 61st season.

Sadly this will be my last report as I stood down as Hon. Secretary at the AGM after enjoying 11 years in office. I have had to rearrange my life and priorities as I have a very sick husband and as a result do not now have a great deal of time to myself. I shall of course continue as a member and am honoured to be asked to serve on the Society's Committee. I wish you all great success with your societies.

Eileen J Howell

Transport for London RM Club

*(Originally London Transport Gramophone Club)
Brian Edwards, Hon. Secretary gives an account of a society with an unusual background.*

50th Anniversary

We are a recorded music club within a large organisation – maybe the only such club - and on 19 February 2008 we celebrated our 50th anniversary. You might think it would be easy to obtain membership from the tens of thousands of people employed in running the capital's Underground trains, trams, light railway and the extensive bus system; this is our experience.

The Club grew from a group of 3 or 4 people of London Transport, Metropolitan Line, who were working in the Baker Street area in 1957 and who were interested in classical music and records. They felt there must be many others of like mind within London Transport and that it might be possible to form a music club. Most of the existing societies were sports or social clubs, usually run by one bus garage or Underground line, with a mainly local membership.

Personal contacts and random feelers in likely departments resulted in an original get together of around 8 people, mostly railway operating staff, such as Station Masters, Signalmen and station staff. Happily, one of the founder members is still a very active member.

Flexible hours

At that stage we met at irregular intervals to accommodate shift workers. Later more people from the technical departments and management joined, most of them now retired.

First, we had to gain official recognition of the Club so that we could hold meetings in a London Transport building, use *London Transport* in the Club's name, and publicise through such channels as posters and the staff magazine. Fortunately the Musical and Dramatic Society, which already embraced several individual Clubs, including the London Transport Players, the Brass Band and the Art Group (some of these well known to outsiders by their public performances and shows), was happy to add the Gramophone Club to its activities.

OUT & ABOUT

The way was then clear to form an official club. Sadly, ours is the only one of these organisations to still exist, possibly the only remaining cultural club within Transport for London.

The first programme, on Monday 17th February 1958 attracted 19 people, the second rather less because it was held on the night of a violent storm. For these first meetings we used an assembly of borrowed equipment, but very soon the Club had its own, giving very good sound, in mono of course. One of the founder members, a highly qualified electrical engineer from the signalling department, built a valve preamplifier and a (heavy!) amplifier. The Club never became a large organisation but had big enough audiences for visiting presenters. Although at one point our membership was in single figures and closure seemed imminent, most members have stayed with us.

But, as with many societies, as the average age of the membership increased over the years, we have found it difficult to attract younger members who will run the Club in the future. Publicity measures include using an intranet (internal internet accessible by staff) and our page on the federation's website. A particular factor affecting us is that we meet in central London, so the journeys to and from meetings might be daunting. Another is the drastic change in our parent organisation from a unified public body to a group of entities working under contract. Thus it is not so easy to make contact with potential members but we intend to press on regardless.

Ideas that work for us

Following a successful jazz programme in the first year, the club has always included music other than classical. A recent popular move has been to include good light music from this country and abroad. Another idea that works well for us is the occasional programme in which the content is unplanned, apart from a theme. Members bring music that is assembled into a programme on the night. Dangerous, but we have found it good for audience participation, comment and laughter.

We are not deterred by small audiences and try to keep the quality of programmes high. Most of the members give programmes and we seldom have visiting presenters now. It seems unreasonable and embarrassing to invite people to travel to address a small audience.

We want to remain a viable club to which music enthusiasts can belong. Many of us joined the Club so that we could hear unfamiliar music. How do people decide what music they like and want to have on download or record? Listening to Radio

perhaps, but our clubs also offer other benefits: social contact, shared knowledge and, importantly, the opportunity to hear music being played at a realistic level. Although many people have good quality sound equipment at home, it cannot always be fully exploited. Our club is fortunate to have the use of a large acoustically excellent meeting room in the Underground headquarters building: 55 Broadway, above St. James Park station. This was once the office of a notable former Chairman, Lord Ashfield, whose portrait keeps a stern eye on our activities.

We send good wishes to the Federation and its associate societies and clubs.

Recorded music in the Far North

Towards the end of 2006 Thurso RMS was invited to stage an event for the 2006 Caithness Arts one-week Festival. Caithness Arts readily agreed to cover our costs so we arranged to screen the film made for Mozart's 250th anniversary that year, *In Search of Mozart*, at the local cinema. This was a complete sell-out and a great financial success as TRMS cleared over £500 on the project.

Two months later Caithness Arts asked if we could stage two or three events in September 2007 as part of the *Highland Year of Culture 2007*. We agreed on the same terms as before and contacted four or five people including **Sir Peter Maxwell Davies**, **Donald Maxwell**, **Norman White** and **Kenneth McKellar** who was 80 that summer. We believed they would all be popular with our members and the general public. Caithness Arts agreed to include the estimated cost of around £2200 in its request of £38K for the 2007 Festival. By the end of March things were well under way. Sir Peter Maxwell Davies, Donald Maxwell and Norman White had all accepted and everything looked very promising.

Now where to go for honey?

Then the Director of Caithness Arts told us that they were to receive only £3K to cover the entire Festival in September 2007 and more than £2K of that was earmarked for the visit of the Scottish Chamber Orchestra. As a consequence, TRMS would receive no funding and we were faced with the dilemma of having to explain this to those who had accepted our invitation. It was a considerable achievement for a small society like TRMS to persuade three such prominent and internationally renowned figures to come to Thurso and we felt we could not let such an opportunity pass without exploring every avenue for alternative funding.

The TRMS Committee decided to apply for funds from the Dounreay Community Fund and the

OUT & ABOUT

Awards-for-All Scheme. This involved a good deal of effort but the applications were successful and the money from both sources was paid into our bank account in August.

It was then a case of arranging such details as advertising, venues, tickets, accommodation, meals, entertainment and so on. Because of the celebrity status of our guest presenters we took the view that 'Linden', our usual meeting place, was too small for these events so we looked to the North Highland College, which has a hall capable of seating more than 100. Also, the College's excellent training restaurant was able to provide lunch for our guests and refreshments for the audience each evening.

Presentations of musical distinction

Sir Peter Maxwell Davies, Master of the Queen's



Music, talked about his life and works, illustrated with a variety of examples of his music. This was a most interesting and enjoyable evening when even the most ardent diehards must have been

taken some way to an appreciation of what is happening in contemporary classical music today.

Our second speaker was **Donald Maxwell**, baritone and Director of the National Opera Studio who gave a talk entitled *My Career in Opera*.

A teacher before he became a professional singer, Donald's commanding presence and infectious sense of humour held the large audience enthralled for the two hours of his talk. This too was a most enjoyable evening of music and discourse, laced with hilarious anecdotes.

Norman White's programme on 25th September fell outside the two-week period of the Arts Festival. Norman is a great favourite with TRMS members and although attendance was down on the previous two evenings, those who turned out were not disappointed. As most readers of the *Bulletin* will know he is the Consultant for the Nimbus Prima Voce series of CDs and his talk was entitled *Recent Prima Voce CDs*.

It was adventurous of Thurso Recorded Music to arrange illustrated talks by Sir Peter Maxwell Davies, Donald Maxwell and Norman White for the Arts Festival; their presentations added musical distinction to a successful festival.

Added benefit for hard of hearing

About 40% of the TRMS members use hearing aids and under the Disability Discrimination Act the Committee considered the Society should cater for

minority disadvantaged groups suffering from hearing loss. Neither the hall in the North Highland College nor our normal meeting place has a loop system so the Committee thought the funding submissions should include an amount that would enable such a system to be installed. I am pleased to report that the equipment is now in place and is much appreciated by visitors and members.

Finally I would like to record that without the technical expertise, drive and energy of our Chairman, **Antony West-Samuel**, well known to all readers who attend the FRMS meetings at Daventry, this year's programme of events could not have taken place.

Mac Cameron, Thurso RMS

Croydon's tribute to Victor

Victor Stocker, Secretary of Croydon RMS, died at the end of 2007. Society member Adrian Falk reflects on Victor's love of music.

It is purely co-incidental but, on the very day Victor was born in 1929, a musician and composer whose music Victor later came to admire, *Constant Lambert*, was recording at the Chenil Galleries, in London. On that particular occasion, 78 years ago, Lambert and Edith Sitwell, were reciting some comparatively new abstract poems she had written, for setting to music by William Walton; this became a work that we know as *Façade*.

It would be fascinating to know how and when Victor first came to enjoy music. By the time I met him that interest was fully-developed, and I soon appreciated not only the depth of his knowledge, but the fascinating way in which he imparted it in some informative and varied recitals for our Society.

To give you an idea of how Victor's love of music developed, I turn to an anecdote he told when he gave a programme to mark our Society's 60th anniversary. The story related to his time as a one of the first National Servicemen. As did our fellow-members Peter Berry and Colin Dorothy, Victor served in the R.A.F.

Victor was browsing in a junk shop and came across four records of a symphony by Dimitri Shostakovich, a real rarity because the Sixth Symphony was virtually unknown outside the Soviet Union. He bought the discs and took them back to the camp, hoping that the OC would allow them to be broadcast over the RAF Camp's Radio system.

But the composer's Russian-sounding name aroused the Commanding Officer's suspicions, and he exclaimed: "*This composer is a Communist, isn't he?*" (This was, after all, at the beginning of the 'Cold War.'). Poor AC Stocker was obliged to acknowledge Shostakovich's nationality, but I

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doubt if, at the age of 19, he was fully aware of the Communist regime, which was already causing the composer such aggravation.

Unperturbed, by the CO's query, Victor pointed out that the symphony was played by an American Orchestra. Even the sceptical commanding officer could hardly have denied that the Philadelphia Orchestra was anything other than quintessentially American. As a consequence, and who knows?, perhaps for the first time, Forces personnel heard a Shostakovich Symphony.

Almost sixty years after that incident, Victor, as our Syllabus Secretary, offered to present a programme to mark the Centenary of Shostakovich's birth. I say 'offered' because one of his endearing and invaluable qualities was to step in, or put forward ideas that perhaps had been overlooked. This was unnecessary in the case of Shostakovich, of course, since it was a widely celebrated anniversary, but thanks to Victor's early encounter with the composer, his presentation offered special insights. Several years ago, Victor devoted a programme to the music of Constant Lambert: I would like to suggest that Lambert's urbane, cultured, and at times witty, music struck a familiar chord with him. Victor was invited to present this programme at other RMs groups, which says much for his thorough preparation.

Ulverston Jazz swings into New Year

Ulverston Jazz Appreciation Society began its 2008 programme with a swing on 24th January and enjoyed the following sessions:

❖ The main feature was *New Standards*, an unusual look at the influence on today's jazz musicians of modern pop music, from the Beatles and Bob Dylan to Whitney Houston. It concluded that, contrary to criticisms from more traditional listeners, both music and musicians have much to offer.

❖ *A Little Milk from the Wood* featured music and words: British pianist Stan Tracey's classic adaptation of Dylan Thomas' *Under Milk Wood*, interspersed with Anthony Hopkins' equally classic reading.

❖ *Atlantic Jazz* featured a selection of recordings made by the many jazz greats, from blues singer Joe Turner to modern jazz icon John Coltrane, who graced the Atlantic label.

As usual, attractions for the coming months cover the jazz spectrum, including presentations on Count Basie; the saxophone in jazz; Thelonius Monk; George Gershwin, and British jazz.

To FRMS members living in the Cumbria area, or holidaying in the Lake District, the Society extends

a warm welcome - jazz knowledge is not a prerequisite. Monthly meetings are well advertised locally and the venue, the meeting room of Hartley's Brewery in downtown Ulverston, is easy to find. There's a modest charge of £2, which includes refreshments. For the latest information about programmes, call chairman John Robinson at 01229 861317 or you can visit the Society's website at: www.geocities.com/ulvjazz

Celebrations at Orpington

Unbroken record

A splendid party on November 2nd 2007 was the celebration to mark Orpington Recorded Music Society's 70 years of uninterrupted activity since the inaugural meeting on the same date in 1937. More than 50 past and present members and friends gathered to enjoy an evening of music and memories at the Bromley Arts Centre, which boasts an attractive music room among its excellent facilities.

The Society is proud of the fact that meetings have been held continuously during its 70 years - even throughout World War II, with the problems of bombs, blackouts and the necessary absence of members serving in the armed forces.

Music and memories

And no problem marred the 70th celebration either. A locally based wind quintet presented a lively, varied programme of music and set the tone for a happy evening full of reminiscences and laughter. President Malcolm Ruthven gave a short, very apt address before a sumptuous buffet supper.

Lawrie and Brenda Smith, a couple with almost 100 years membership between them, gave the birthday cake. The cake marked the fact that the day was also the birthday of Lawrie, Vice-President and active member for over 50 years.

The Society was honoured by the presence of Roderick Shaw, Vice-President of the National Federation and a past member, secretary and chairman of ORMS. Roderick had travelled from Norfolk to be present and his toast to the Society was warmly welcomed.

All in all, a thoroughly enjoyable launch into the next 70 years of enjoyable and companionable listening for the Society.

Brenda Smith

Classical Music Society

Ruby Anniversary 1968-2008

Gwen Jones, Secretary, sends this report:

An inaugural meeting held in the Kidderminster Public Library on Tuesday, 20th February 1968 included in its slogan: *Players and Listeners Unite!* And the outcome has coloured the lives of many

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music lovers from the surrounding area for 40 years. 'Players and Listeners' did unite and, as the brainchild of the then Kidderminster Librarian and other local music teachers, the New Music Society was born.

It's all in the name

At that time this title distinguished it from other local music societies but later had its consequences as artistes engaged for live concerts subjected us to avant garde music. One hippy-looking group banged the piano heavily with gloved hands, plucked its strings and blew whistles –our sensitive ears couldn't cope with it!

At the outset an orchestra was formed but by 1971 it was no longer active. Society members also presented recorded music programmes and this activity continues, as well as live concerts and recitals. In 1976 we changed our name to **Classical Music Society**.

I joined the group in 1972, when recorded music meetings in the local library took place to the accompaniment of a boiler bubbling away in the background to provide hot water for the interval coffee! Those were the days!

Venues for recorded and live music have changed many times since then. For the past 12 years our 'home' for recorded music has been at a local Community Hall and for live concerts we have the use of The Gallery at Kidderminster Library (built in 1998) with its Steinway grand piano. We hold four such events each year: one featuring pupils and former pupils of our President, **Beryl Chempin**; one in association with the Birmingham Conservatoire, and two featuring local artistes.

Sadly, anno domini has taken its toll and membership has fallen from over 100 in the 1990s to the mid-60s at present. We encourage members to spread the word and bring along visitors and new members do join us from time to time.

Anticipating 2008

Among the highlights in the special programmes for our 40th anniversary year are:

*Piano recitals by **Allan Schiller** and **Mark Babbington** (Mark has started to make his name on the CD scene)

* Recorded music presentations by such notables as **Christopher Fifield**; **Dr. Donald Hunt**, former musical Director of Worcester Cathedral, and our Vice-President, **Lyndon Jenkins**.

Having mentioned the names of our President and Vice-President, I must add that we are very proud to have the composer **John Joubert** as our Patron.

"If a composer could say what he had to say in words he would not bother trying to say it in music" - Gustav Mahler

The Teaching Company

George Steele has discovered a company that supplies educational material for music lovers and students alike and gives an outline account of its products.

This is an American company which produces high quality college level course in music (and many other fields). Since discovering the company I have obtained five music courses and six scientific ones. A very few examples from the comprehensive list of music courses includes:

Bach and the High Baroque

Elements of Jazz: From Cakewalks to Fusion

Great American Music: Broadway Musicals

The Concerto/The Symphony

Understanding the Fundamentals of Music

There are also courses covering the life and works of Great Masters, from Beethoven to Verdi

At first sight they may seem expensive but every month a limited number of the courses are offered at about 25% of the normal price. That is the time to buy! Most are available as DVD, CD or tape . The easiest way to contact them is via their website: www.teach12.com although they can also be contacted by mail at:

The Teaching Co., 4151 Lafayette Center Drive, Suite 100 Chantilly, VA 20151-1232 , USA
or by phone. 00 1 800 832 2412

FRMS YORKSHIRE REGIONAL GROUP SPRING (LONG) WEEKEND 2008 Friday 4th to Monday 7th April

Dr Jill White - BBC for 23 years, Radio 3 senior producer and former Director of the NYO: The Power of Music

Barry Collett – Founder of Rutland Sinfonia
Talking about Rachmaninov's remarkable career

Peter Bacon – former Chairman of YRG
Explores composers – Fred, Peter and Jack

Lord Aberdare – has a passion for Berlioz - hence
Berlioz from B to Z

Dr David Patmore – Record reviewer and researcher
The Mad Genius School of Conductors

Antony Smith – Business Director of Wyastone Estate
Looks at the revival of Nimbus

Maggie Cotton – Percussionist with the CBSO
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And he called for his fiddlers three

In came a fiddler – and tuned like fifty stomach aches. Dickens: A Christmas Carol

A thumbnail sketch of the violin and its antecedents. TMS

What's in a name?

When Old King Cole called for his band it was probably not an ensemble of violins as we know them. Nowadays, the colloquial term 'fiddle' is synonymous with the violin. But in fact this is a misnomer, as the violin was designed in the early to mid 16th century as a combination of two other well known instruments of the time, the fiddle and the rebec.

All are members of the chordophone family, in which sound is produced by vibrating strings stretched across a bridge over a hollow wooden box. The strings are made to vibrate by either bowing, plucking or striking. The bridge transmits the vibrations to the box that acts as a resonator. The pitch of the sound, i.e. the note produced, is varied by 'stopping'. That is, holding the fingers firmly against the string and thus altering its effective length.

The Fiddle

In the middle ages the fiddle was a bowed instrument in its own right. The lower end rested on the floor when played and the early forms were almost as tall as the standing player himself. Various sizes evolved and by the 16th century bass, tenor, alto and descant instruments were in use.

All fiddles were made from a single block of wood, hollowed out and covered with a sounding board that had two round holes either side of the bridge. By the mid 16th century the familiar *f*-shaped holes had appeared near the neck of the fiddle and the

shape of the instrument resembled the modern viola. Three gut strings were normal up to the end of the 13th century, when five strings became the norm, still usually made of gut although sometimes of metal or silk.



The Rebec

Even earlier than the fiddle was the rebec, evolved from the arabic plucked lute and dating back to about the 7th century. The rebec was also bowed, again carved from one piece of wood with a continuous body and neck but with a markedly curved back and tapered into a pear shape.

Early instruments had two strings, tuned in fifths with a range of ten notes. Gradually up to five strings were used, three being the average. When the instrument was at the peak of its popularity in the 15th century, Fra Angelico painted a famous fresco (used in many a Christmas card!) showing an angel playing a pear-shaped rebec.

It was the standard instrument of professional minstrels at court and in noble houses in France and England, until it was superseded by a newcomer made by an Italian from Cremona. From then on the rebec was an instrument for street musicians.

The Violin

A far cry from its two unsophisticated ancestors, the earliest violin was known in Europe as early as 1508. The violin evolved from viols and coexisted with them until the mid-1500s. It combines the resonance and versatility of the fiddle with the simplicity of the rebec.

Unlike its forbears, which were carved from a single block of wood, the violin soundboard is made from spruce, the ribs, neck scroll and pegboard from maple, and the fingerboard from ebony. Overall, there are more than 80 component parts and one could write a small book on its refined construction.

We don't know who invented the violin but Andrea Amati was the first of the famous craftsmen and founded a school of violin making in Cremona. Andrea's grandson Nicola taught the finest violin maker of all time, Antonio Stradivari. Antonio's earliest surviving violin, made when he was 22, is dated 1666.

The early violins had three gut stings but four became the norm, tuned in fifths to G, D, A and E from middle C. From the late 17th century the G string was wound with silver wire to improve the tone; much later steel replaced the gut E string. This arrangement is still used today.

It's all in the varnish

If you are suffering a violin recital that sounds less than rich and mellow, don't assume the player is at fault– it might

be the varnish used on the bad tone. An inferior varnish or one that is too hard gives a harsh flat tone, while one that is too thick and oily reduces the vibrations so that it is impossible, for even the most skilled player, to get the best tone from the violin.

The secret of the unsurpassed richness of tone in a Stradivari violin lies in the characteristic light brown varnish. This dried to a delicate flexible skin so that the vibrations had optimum effect on the sound produced. But Stradivari's recipe died with him and also,

wood! A bad varnish gives a by chance, the decline of Italian violin making in Italy.

By the end of the 18th century, Nicolas Lupot, a Frenchman, taking Stradivari as his ideal, made France the centre of the craft.

Status of the Violin

Originally, the violin was regarded as inferior to the viol and was used only to accompany either the voice or dancing. The violinist played from the vocal score to accompany a singer, and played from memory for dancing.

It wasn't until the end of the 16th century that the first music for violin was published. It was for a ballet at the French court and scored for 10 violins in four parts. The violin had entered high society! Its status was assured in 1626, when an ensemble of 24 violins was founded at the court of Louis XIII.

Today the violin and its relatives form the harmonic basis of the orchestra, outnumbering the wind and brass. The player nearest to the conductor, and on his left, is the most skilled violinist as leader of the orchestra.

A few of the best

Today there are many exceptional violin soloists, especially up-and-coming in the younger generation, but a few legendary virtuosi of the past deserve a special mention. Names such as Paganini (1782-1840), Joachim (1831-1907), Heifetz (1901-86) are but three stars in a galaxy of past virtuoso players.

Just two among the great players of the 20thC are Menuhin and Kennedy, while one young violinist who will undoubtedly be a major force in the future is a 22-year old Russian, the outstanding Alina Ibragimova. I heard her as soloist and director with Britten Sinfonia brilliantly performing J S Bach's iconic work for violin, *Concerto no. 1 in A* and Karl Hartmann's expressive *Concerto Funèbre*. Alina studied at the Yehudi Menuhin School and the RCM. She has made her recording debut with Hyperion and is contracted to record other works this year. This issue contains a review of her CD recording of Hartmann's *Concerto Funèbre*.



THOMAS ROUND sings IRISH SONGS



The well-known operatic and Gilbert and Sullivan tenor, Thomas Round, made these recordings of Irish songs about fifty years ago with piano accompaniment by Michael Moore of Sadler's Wells Opera Company.

The previously un-released recordings have now been re-mastered for CD with the full approval and endorsement of Thomas Round.

The CD running time is 30 minutes and it has 12 songs:

The Tipperary Christening; Phi the Futer's Ball; Little Bridget Flynn; The Danin' Girl from Clare; Bantry Bay; The Little Irish Girl; Eileen Oge; The Garden Where the Potatoes Grow; She Moved Thro' the Fair; The Star of the County Down; Trotin' to the Fair; Kitty of Coleraine.

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Hyperion's exciting issues

Latin American Baroque

The passion and dramatic contrasts associated with the South American continent are evident in the music featured in *Fire burning in snow*, Hyperion's third CD of baroque music from Latin America. Juan de Araujo (1648-1712), the composer featured and considered by many to be the greatest of the age, captures these qualities to the full in his music. The closing words of his *Dime, amor*: 'For fire burning in snow is the effect of love' are taken as the title of this recording of works by a composer at ease equally with liturgical and secular text.

Juan de Araujo was born in Spain but emigrated at a very young age to South America with his parents. As yet, little is known of him except that he studied in Lima, was a skilled musician, choir master and director, and for the last 32 years of his life was organist at the Cathedral of La Plata in Bolivia. The nine works on this CD show his versatility, sensitivity and gift for melody. From the superb setting of the *Dixit Dominus* for triple choir, the sizzling *Fuego de amor* for four choirs and the exhilarating bull-fighting re-enactment, here is another breathtaking example of Hyperion's quality. Interspersed between the de Araujo compositions are verses from *Hanacpachap cussicuinin*, reputed to be the oldest printed polyphony in the Americas and whose opening pulsating rhythm whets the appetite for what is to come.

Readers need no introduction to the flawless performance of the Ex Cathedra Consort and Baroque Ensemble under the direction of Jeffrey Skidmore, one of this country's leading conductors. With superb recording by Hyperion, this team produces another irresistible CD. *Hyperion CDA67600*

Devotional Bruckner

More often than not, Anton Bruckner is associated with a full-blooded symphony rather than more restrained devotional *a cappella* motets and liturgical works. In fact, Bruckner, a devout Roman Catholic, began composing religious music when he was about eleven years old and did not embark on his large-scale symphonic compositions until he was almost forty.

In a superb release from Hyperion, Stephen Layton conducts Polyphony and Britten Sinfonia in a wonderful recording of Bruckner's *Mass in E Minor* and seven all too rarely heard motets for four, seven and eight-part unaccompanied choir respectively.

Scored for wind instruments and choir, the Mass is adventurous for its time, ranging from the stark to sensuous, although there are echoes of Palestrina in the *Kyrie* and *Sanctus*.

Polyphony and Britten Sinfonia give a beautifully balanced, moving performance. *Hyperion CDA67600*

Political statement in Hartmann concerto

Although Karl Hartmann (1905-1963) has not achieved the overt fame of some of his contemporaries, such as Schoenberg, Hindemith and Berg, he is still an important musical and political non-conformist figure in the history of German music between the two World Wars. As a young man during the Third Reich he was fiercely anti-fascist and outspoken in his opposition to Hitler's regime and expressed his feeling in his music.

The *Concerto Funèbre* featured on this issue was Hartmann's only violin concerto and was written after Hitler's invasion of Poland. Written for violin and strings, the work is in four continuous movements. The 2nd and 3rd movements are an explicit expression of Hartmann's abhorrence of the Nazis, his anguish and foreboding for the future of his country and general despair. But, in his own words: '*The chorales at the beginning and end are intended to offer a sign of hope against the desperate situation of thinking people.*' Nevertheless, after moments of serenity in the coda, the final bars are given to a sudden outburst of loud, dissonant anger.

This is a powerful concerto, which Alina Ibragimova plays with astonishing maturity and understanding. The empathy between her and the celebrated Britten Sinfonia is obvious; together soloist and ensemble give a telling performance of a stirring and emotive work that cannot be ignored.

The other four early (1927) works on this CD are *Sonatas 1 & 2* and *Suites 1 & 2* for solo violin, again exquisitely and expressively played by Ibragimova.

Hyperion CDA67547

Diversity from Wyastone

Two of the labels under the Wyastone umbrella are *Nimbus Records* and *Lyritya*; a sample from each is reviewed here.

Engel Lund's Book of Folk Songs

At the Torbay MW Adrian Farmer, a Director of Wyastone, told the Nimbus story and among his music examples was one of the 49 folk songs from 14 countries in a collection made by Engel Lund. This was an amusing Yiddish song about a girl who devised a strategy to marry the young man of her choice without the customary marriage-broker's fee. The song and Adrian's account of the background to the recording made such an impact that I was driven to hear more.

Engel Lund was born in Iceland of Danish parents in 1902 and studied singing in Copenhagen, Paris and Germany. She became interested in folk song and from 1929 on worked with the pianist Ferdinand Rauter, giving highly acclaimed folk song recitals worldwide during the 1930s and 40s. They strongly believed in the power of music to

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bridge gaps and bring people closer together and Engel sang the songs in the dialect of the country of origin, seventeen in all. She was particularly drawn to Icelandic and Jewish people and always included their songs in her repertoire.

This unique collection is another example of the music that emerged during the years leading up to and during World War II and ranges from the amusing to the poignant, encompassing narrative text, religious comment and romantic love songs. Here, 14 young international singers perform them in their respective native languages to Rauter's original piano accompaniments. The group was assembled by German tenor Norbert Meyn for his Lieder Theatre London and gave the première performance of this collection at the Austrian Embassy in London in 2006.

Exquisitely recorded by Wyastone, the 2-CD set comes with a booklet containing the text in the original languages and English, as well as good background information. A must for collectors of this genre.

Nimbus Records NI5813/14

[George Lloyd Symphonies on Lyrita label](#)

The Cornish composer George Lloyd (1913-98) wrote his *First Symphony* at 19 and had three symphonies and two operas produced (one of the operas at Covent Garden) before he was 25. World War II cruelly interrupted this shining start to a musical career when the ship on which Lloyd served as a marine on the Arctic convoys was blown up in 1942. He suffered such severe shell shock that he was incapacitated for many years and did not return to full-time composing until 1973. However, after the War, between 1945 and 1948, he completed his *Fourth and Fifth Symphonies*, albeit very slowly and laboriously, achieving no more than 20 bars a day.

There are dark, stormy interludes in both symphonies that echo the horror of Lloyd's wartime experiences, but these are more than balanced by exhilarating passages that express hope and peace; at times the sheer lyricism is breathtaking.

The *Eighth Symphony* is also on this CD. First heard in 1977, it had a tremendous impact and revived the interest in Lloyd's music. From the *tranquillo* opening to the first movement, through the enigmatic and emotional slow movement the music continually changes pace and character, building up to a bold and lively ending. Lloyd's music is overtly romantic but never trite and, combined as it is with exciting innovations, makes for thrilling listening.

Sir Edward Downes was a great champion of Lloyd and conducts the Philharmonia Orchestra in a superbly read performance of three brilliant works. A highly recommended 3-CD set. *Lyrita SRCD.2258*

NAXOS' CD of the month

NAXOS features an unreservedly romantic 19thC French composer in its CD of the month. Benjamin Godard (1849-1895) was a celebrated child prodigy playing the violin and entered the Paris Conservatoire when he was 14. At 16 he wrote a violin sonata, his first published work, and thereafter concentrated on composition, first chamber and piano music. Thus began a prolific output that reached Opus 100 in the next 20 years.

Although Godard wrote symphonies, string quartets, violin sonatas, orchestral works and over a 100 songs, his smaller pieces and operas better known, particularly the oft-played *Berceuse* from the opera *Jocelyn*. But his longer works are rarely played - a loss to the listening public as the violin concertos are among his finest compositions.

NAXOS addresses this imbalance with its February CD of the month, featuring three of Godard's longer works: *Violin Concerto no. 2 op.131*, *Concerto Romantique for Violin and Orchestra, op.35* and *Scènes Poétiques for Orchestra, op.46*. The violin works demonstrate Godard's love of the instrument on which he excelled and follow the romantic tradition of his time, although the earlier *Concerto Romantique* is more innovative and has four movements rather than the conventional three. Both allow for spirited virtuosity on the part of the soloist. The rustic orchestral piece comprises four short poetic musical comments on country scenes.

Some critics have dismissed Godard's work as superficial but, taking the music in context with the 19thC romantic style, this writer considers the criticism to be unjustified, certainly with respect to the examples on this CD.

With the Slovak State Philharmonic Orchestra, Košice conducted by Kirk Trevor, the highly acclaimed young international violinist Chloë Hanslip exploits every nuance in these violin concertos with outstanding charm and flair. Although the music itself is not so profound as the Hartmann violin concerto (*see above*), the performance and excellent recording give unalloyed enjoyment to the listener. *Naxos8.570554*

Dutton World Premières

The music of four 20thC English composers on Dutton's Epoch label releases this month could provide an interesting and varied programme for a RMS meeting.

The collective content of works by Eric Coates, Alan Rawsthorne, Benjamin Dale and Frank Bridge covers everything from chamber music to Simon Callow reading from G.K. Chesterton's delightful *Old Possum's Book of Practical Cats*, with vocal and orchestral items for good measure.

REVIEWS

Alan Rawsthorne

Compared with most composers, Rawsthorne was a late starter in his music career. Having first tried his hand at dentistry and architecture, and abandoning both, he was in his early 20s before he began to study piano and cello at the Royal Manchester College of Music. Recognition came in 1938 with a performance of his *Theme and Variations for Two Violins*. Rawsthorne's work is never predictable, never dull, and frequently dramatic. Dutton also gives three world première recordings on this issue:

- ❖ Theme, Variations and Finale (1967)
- ❖ Medieval Diptych for baritone and orchestra (1962)
- ❖ Coronation Overture (1953)

Also included are Practical Cats – an entertainment for speaker and orchestra and two shorter works. With Jeremy Williams, baritone; the Royal Liverpool PO, conducted by David Lloyd-Jones, and Simon Callow, narrator, this is a hugely enjoyable collection.

Epoch CDLX 7203

Eric Coates

If it's good-quality light music you want, then you couldn't do better than this selection of well known, and also less familiar, works by the quintessentially British composer Eric Coates. Under the title *Sound and Vision*, it includes the first complete recording of the suite *From the Countryside* and also world-first recordings in the composer's orchestrations of music for voice and orchestra.

Tenor Richard Edgar-Wilson sings *The Mill O' Dreams* song cycle, and the celebrated baritone, Sir Thomas Allen, brings back popular drawing room favourites of the early 1900s. All in all, just over an hour of toe-tapping tunes and nostalgia.

CDLX 7198

Benjamin Dale

A complete contrast from the Coates selection is this disc of highly satisfying music for viola, composed by Benjamin Dale, a contemporary of the better known Arnold Bax. The highlight of the four works is the richly majestic *Introduction and Andante for Six Violas*, commissioned in 1911 by the great viola player, Lionel Tertis and recorded by Dutton for the first time on this CD.

The three other works are for solo viola and piano and a perfect complement to the *Introduction and Andante*. Accompanied by Michiko Otaki on piano, Roger Chase gives a polished and haunting recital on Tertis' own Montagnana viola with an especially rich tone.

CDLX 7204

Frank Bridge

The London Bridge Ensemble gives a beautiful miscellany of music written by Frank Bridge in the first 10 years of the 20th C. A gifted violinist as well as a composer, Bridge was a founder member of the English String Quartet and appeared occasionally with the Joachim Quartet. In this programme the



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DYSON
Four Songs for Sailors

SUSAN GRITTON
MARK STONE
LONDON ORIANA CHOIR
BBC CONCERT ORCHESTRA
conducted by
DAVID DRUMMOND
CDLX 7201

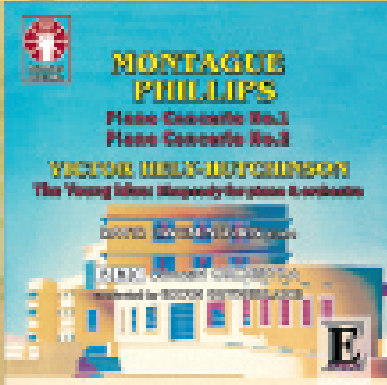
PHILLIPS

Piano Concerto No.1
Piano Concerto No.2

HELY-HUTCHINSON

The Young Idea

DAVID OWEN-NORRIS
BBC CONCERT ORCHESTRA
conducted by
GAVIN SUTHERLAND
CDLX 7206



GERMAN

Symphonic Suite
The 'Leeds'
Symphony No.2
The 'Norwich'
March Rhapsody on
Original Themes

BBC CONCERT ORCHESTRA
conducted by
JOHN WILSON
CDLX 7202



ANTIPHON

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ENSEMBLE
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two early *Phantasies* for piano trio and quartet respectively, demonstrate his empathy for the small ensemble. With Ivan Ludlow, baritone, the recording also includes:

- ❖ Two groups of songs with piano accompaniment
- ❖ Scherzo for Cello and Piano
- ❖ Souvenir for violin and Piano
- ❖ Three Songs with Viola

Entitled *Songs and Chamber Music*, this issue is typical of Dutton's recording expertise. **CDLX 7205**

FOR YOUR BOOKSHELF

Wrong Sex, Wrong Instrument; Maggie Cotton
Apex Publishing; ISBN 1-904444-71-7

How often, after being excited and exhilarated and by an outstanding performance of a major orchestral work, have we wished to be able to make great music – and get paid for it? Then we think of the cynical professional for whom music making is merely a necessary way of earning a living. The reality lies somewhere in between, as Maggie Cotton, an orchestral player for 40 years, shows in her fascinating autobiography.

The book takes us from a wartime childhood in Yorkshire and almost random selection as timpanist for the local youth orchestra, via the National Youth Orchestra and the Royal Academy of Music to her career as a percussionist with the CBSO and beyond.

Via a series of letters to her supportive father Maggie gives a compelling account of life as a music student in the late 1950s, when the hardship of student life was not always much different from today. Not all students qualified for grants; Maggie was one of those, being the 'wrong sex' and playing the 'wrong instrument'. But among the good friends who were determined that she should succeed in her chosen career was the almost legendary James Blades.

But it is the story of her years with the CBSO, including the Simon Rattle era, which rightly takes up most of the book. Conductors, composers, colleagues – and the author herself – all come under the critical spotlight. Triumphs and near-disasters are recounted with refreshing frankness, but never unkindly and there is a decent restraint about some events in the orchestra's history that generated undue attention elsewhere. And it is not to detract from the achievements of star percussion soloists to say that the role of an orchestral musician is equally as important and interesting to read about.

At a time when the audience for "classical" music is said to be ageing, and liberal arts are often victims of the National Curriculum, it is refreshing to read of Maggie's contribution to music in schools and its success in some of the most unlikely places.

The account given in the Appendix of a recording session will appeal to the technically minded. This is a worthwhile read for anyone interested in the making of music.

AC



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From Dixieland to Big Band – to RMS

Pop music of bygone days

I am intrigued by the references to jazz in the Spring 2007 Bulletin and delighted at the amount of interest expressed. Jazz and its younger brother Big Band were the pop music of their time. Were it not for the dedication of a network of enthusiasts, and for the efforts of a few radio programmes, the legacy of this particular art form would be become an endangered species in a world where an increasing number of people seem to think that pop music began with Rock and Roll in the late 1950s.

Does this subject have anything to do with our movement? I think it does. As a visiting recitalist with a stack of CDs to sell, I used to be surprised at the number of jazz and big band discs sold during those hectic coffee breaks.

Cast a wide net

So perhaps we should consider what is played at society meetings. In most cases, there seems to be a tacit understanding of what is acceptable but should we consider casting the net further and, if so, how far?

Maybe members could be asked to suggest other forms of music to include in the broadly classical scope of the annual programme

Growth & evolution

But back to the subject of jazz. And what a vast subject it is! Starting with the New Orleans Dixieland jazz, which had its origins in military brass bands and provided a living for musicians on both sides in the American Civil War. After the war, they and their instruments were redundant. Coming from such a source, the jazz band's traditional line up of cornet or trumpet, trombone, clarinet and tuba were exactly as to be expected. The music came from spirituals, work songs, folk songs, blues and ragtime, and the musicians soon forgot Scott Joplin's injunction that ragtime "should never be played fast".

There were always plenty of piano players around too, first playing ragtime but soon expanding their repertoire – especially as every 'pleasure house' in town had its own piano man on hand to keep the customers happy. Some would say that jazz can be traced back even further, to Louis Moreau Gottschalk, the New Orleans Creole composer who was the first to incorporate Latin rhythms into his compositions.

Cash in on nostalgia

Much closer in time, and following on by gradual evolution from Traditional Jazz, came the Big

Band era. Names such as Artie Shaw, Benny Goodman, The Dorsey Brothers and Glenn Miller, were on everyone's lips. These must evoke nostalgia for so many members and so I would suggest that there is room in every RMS calendar for the occasional dip into these fascinating waters. Some societies successfully do so already. And let us not forget those wonderful late-night sessions at Torbay, when the late David Inman and Monty West enthralled the insomniacs with jazz programmes. The inimitable Peter Gammond has also pushed out the boundaries with great success. All that is needed is a presenter with knowledge and enthusiasm – and, of course, the necessary discs.

Invite the enthusiasts

With this in mind, is there a Jazz or Big Band club in your area? Or a U3A jazz appreciation group? If so, invite them to present the occasional programme.

In summary, I believe there is every reason for us to be prepared to welcome jazz music in from the cold. After all, it is well and truly embraced by Radio 3. This was

bound to happen as Radio 2 has become what Radio 1 used to be so where else was jazz to go? Who knows? such a move might help address the burning issue of dwindling membership.

BRIAN BISHOP,
formerly of CD Selections
believes that widening the
scope of RMS Society
music would boost
membership

ALASTAIR MITCHELL LGSM

47 King Edward's Gardens, London W3 9RF
Tel: 0208 992 0600

Lecturer, author and conductor

Former instructor for music holidays covering
The Bath and Cheltenham Festivals

*

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

- *A musical journey round the United Kingdom
- *Trends and tendencies in 20th C British musical life
- *First broadcast performances
- *Premières at Henry Wood concerts
- *Premières in the Queen's Hall
- *Premières at British music festivals in the UK

*

Masters of the Queen's (King's) Musick

*This wide-ranging talk demonstrates the changing styles in music from Charles I to our present Queen. It includes music by the first Master, Nicholas Lanier, up to the present Master, Sir Peter Maxwell Davis

Fees: £150 plus travel and overnight expenses if a journey is over twenty miles from West London.

FROM THE CHAIRMAN'S DESK

Past successes

October saw a very well attended AGM in Huddersfield where our Secretary reported that the net decrease of affiliated societies to the FRMS was just one. One week later I was at Olton, Solihull where the Central Region had promoted an interesting and absorbing Elgar day. This meeting was also very well attended. Later in November I heard reports that the Torbay Music Weekend had been, as expected, a great success. Our grateful thanks are due to all those who promote and support good music.

Future promise

As well as looking back at past successes we can also look forward to events such as the Scarborough Music Weekend promoted by the Yorkshire region and the Daventry Weekend promoted by FRMS. These too promise to be veritable music feasts. In short it is by no means all doom and gloom.

However there will be those (occasionally in tones suggesting that Armageddon is nigh) who raise the question: "How much longer can societies devoted to playing classical music survive in today's environment with all the other counter attractions?"

My answer to that is: man has a propensity to form and take part in group activities whether they are of a leisure or academic nature. Of course we can listen and enjoy music when we are alone, or at a concert or with a group of like-minded folk at the local RMS. Much in the same way that a walker can walk alone or join the local rambling society or the serious reader can choose to read alone or join a book circle. They are the various ways of savouring the same pleasure. Most of us in these situations tend to mix and match.

When I attend concerts at Hanley, Liverpool and Manchester I invariably meet members of affiliated societies where we generally exchange comments about the music we have just heard and the current situation at our own society.

Judging by the number of coaches waiting outside these venues it is interesting to note that many members have not travelled alone or in a small group. Some have formed a party to bring along those who do not wish to travel privately. Often by such means a camaraderie is established and the pleasure enhanced. I dream of the day when a coach will pull up outside my own society! The exhibition featured below would make a good society outing. Details for travel by rail, road, bus and tube are available on request.

Share your thoughts

I am sure that many of you have views on these matters so why not communicate them to the rest of us. It was never easier. You can send them to the Editor for the *Bulletin* or via the Secretary for the Newsletter. Or why not take a look at our newly revamped website where the Webmaster, George Steele, has provided a page for your views and comments. I look forward to reading these.

John Davies, Chairman FRMS

HANDEL AND THE ORIGINAL SUPERSTAR DIVAS

New exhibition at Handel House Museum, 25 Brook Street, London W1K 4HB

30 April–16 November 2008

A new exhibition in Handel's home from 1723 until his death in 1759 explores the careers, fierce rivalries and on- and offstage lives of the first great musical divas who brought Handel's operas to life. Their often scandalous behaviour made them the talk of the town in 18th C London and the term 'diva' to become one of notoriety rather than a compliment.

A wide collection of archive material brings to light the first female opera singers and is complemented by a diverse series of live music events performed in the very room in which Handel worked with his divas.

Times: Tue, Wed, Fri, Sat 10am-6pm;

Thur 10am-8pm; Sun 12pm-6pm; Mon closed

Admission: £5 adults; £4.50 conc; £2 children

Contact: 020 7495 1685 or www.handelhouse.org

WHAT'S IN THE SECRETARY'S POSTBAG?

Can you trace your origins?

Carl Newton of the Eastbourne RMS tells me that he is plundering archives to write a history of the society since its inception in 1947. What a good and worthwhile idea! I wonder how many societies can trace their way back to their beginnings.

Concerning motorists

One of the most intriguing contacts I received in recent months was from Richard Hall of Holcombe Brook RMS concerning an article, which had appeared in *The Daily Telegraph*. The Institute of Advanced Motorists has offered a refresher course to elderly motorists. It seems that a positive response to this well-intentioned offer has been interpreted in some quarters as some sort of admission of incompetence, which could, if pursued, lead to restrictions being placed on older drivers.

At the time of writing the article can still be seen on the website:

www.telegraph.co.uk/motoring - enter *The price of freedom for elderly motorists* in the search field. It's worth reading - and a situation to keep an eye on.

Raising awareness

As ever, the question of how to raise membership and awareness of our movement continues to tax us. There is no easy answer, but you might like to consider the following two ideas:

1. *Go into print.* Ann Kearney of the Felixstowe RMS had a letter published in *Woman's Weekly* describing in a nutshell what the movement is all about and the pleasures of membership. As my excellent colleague John Maidment continually tells us, any publicity is good publicity. Let us bombard the press.

2. *Change name.* The Salisbury society has changed its name from *The Salisbury RMS* to *The Salisbury Music Appreciation Group*. As Chairman Barry Conaway says, it sounds less technical and more user friendly. Even the local press isn't interested in news about 'recorded music' but it might be more amenable to a group of citizens pursuing an obviously cultural interest.

The circumstances of our member societies vary too greatly for there to be any ubiquitous 'good idea', but I am sure of the following: for most of us: our potential new members come from that new leisured class, 'the retired, looking for something interesting to do.' Many of them are discovering music for the first time and, as Ann Kearney so ably says in her letter to *Woman's Weekly*, for many it is a life-changing experience. How do we attract their attention?

Twenty-Twenty Vision?

A Prophet of Doom at the recent AGM tells us that the RMS movement is in terminal decline, and he is convinced that it will be all over by 2020. Not so. Irrefutable facts and figures tell us that average membership of the societies that responded to the recent questionnaire is roughly the same as it was 20 years ago.

This is of no consolation to societies that are struggling, but it does indicate that a sizeable hard core is thriving. The rate of society closure has slowed down in recent years. How can we slow it even more? Only by working hard at it. How attractive does our movement appear to those who know nothing about it? Send us any ideas that you have might for giving a new look to it.

Tony Baines, FRMS Secretary.

Letters to the Editor

Ed's note: Letters to the Editor, or extracts from letters, are published verbatim and unedited.

Comments on Polfreyman Report

Sarah Polfreyman's research into the perceived declining membership of the FRMS and its associates prompted much discussion at all levels, including the following letter.

As a recent graduate myself, I would first of all like to congratulate Sarah Polfreyman both on her degree and on a useful and thought-provoking piece of work. I can appreciate how hard she must have worked. I also applaud the FRMS' response, which can be found on the updated website <http://www.frms.myzen.co.uk/strategy.htm>

It is not clear whether Polfreyman's research included participant observation, i.e. whether she joined or visited and recorded music societies (RSM). If she had, I think she might have become aware of two further aspects: Firstly, the importance of suitable and affordable venues and secondly, that RMS provide a very welcoming, safe and comfortable environment, especially for single women.

In my own experience, meeting places of a reasonable standard, preferably with facilities for storing precious music reproduction equipment

safely and quiet enough for the enjoyment of the same, is not always easy to find. Certainly not at a rent which most RMS can afford. At the same time, such an environment is crucial for the retention and recruitment of members. I would argue that the '...ageing membership who meet in each other's homes...and appear to have little ambition for the future' (Section 9) are frequently the result of the lack of good affordable venues for the use of small societies.

On a more positive note, I think that my second point is very relevant to the society of today and could be highlighted more as an attraction to potential members.

Finally, while I read with interest Polfreyman's suggestions on the future management and strategies of the FRMS, I do wonder whether such an approach is realistic in an organisation run entirely by volunteers. When working for charities who have adopted commercial methods, I note that they are also increasingly employing salaried staff to carry out these strategies. Personally, I would be sorry to see the FRMS going down that route. *Judith Hodges, BSc (Hons)*

WEEKEND RESIDENTIAL COURSES 2008

Organisers: John Gilks and Gavin Mist (CLPGS Board Member)

(1) FROM CYLINDERS TO CD (AND NOT FORGETTING THE IPOD)

4th – 6th JULY AT HIGHAM HALL IN THE LAKE DISTRICT

Discover the story of recorded sound, from its invention by Thomas Edison (cylinders in 1877) and Emile Berliner (discs in 1888) to the present day. Learn how artistes bellowed into horns, then used microphones. How broadcasting began (the need to record on tape and use equipment outdoors) and how cine-film came to talk. Tape recorders then followed and then LP with mono, stereo and digital sound. The CD provided new sound and historic recreations. Famous artistes, opera singers to crooners, and symphony and dance orchestras will provide the illustrations.

VENUE: Higham Hall, Bassenthwaite Lake, Cockermouth, Cumbria CA13 9SH

Telephone :017687 76276

e-mail: admin@highamhall.com

(2) RECORD REVOLUTION FROM SHELLAC TO VINYL (DAN LENO TO BILL HALEY)

8TH – 10TH AUGUST AT FARNCOMBE ESTATE IN THE COTSWOLDS

Today music is on tap. From radio, TV, tape, computer and IPOD. We take it for granted. But not so before 1900. How did this transformation come about? This course will examine the period covered by the 78 rpm and the long-playing record (not forgetting the cylinder!). More than a century of music, both classical and easy listening, will be demonstrated. We will focus in part on dance bands in the 78 era and the Academy of St Martin-in-the-Fields when LPs were universal. Plenty of nostalgia using archive equipment – the real thing!

VENUE: The Farncombe Estate Centre, Broadway, Worcestershire WR12 7LJ

Telephone :01386 854100

e-mail: enquiries@FarncombeEstate.co.uk

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Notable Anniversaries for 2009

Compiled by Brendan Sadler

This year there are fewer than usual important composer anniversaries. The most significant are Handel (d.1759), Haydn (d.1809) and Mendelssohn (b.1809). In terms of performers we are somewhat spoiled for choice:

80th - Paavo Berglund (14th April), Nicklaus Harnoncourt (6th December) and André Previn (6th April):

70th - James Galway (8th December), Philip Langridge (16th December) and Robert Tear (8th March):

60th - Jane Glover (13th May), Emma Kirkby (27th February) and The London Mozart Players:

50th - The Academy of St Martin in the Fields. The year 2008 also sees the centenary of the birth of Herbert Von Karajan and 2009 the fiftieth anniversary of the death of Gerard Hoffnung.

Composers: (b = born; d = died)

10.9.1659	Purcell, Henry (Eng) b
8.2.1709	Torelli, Giuseppe (It) d
16.2.1709	Avison, Charles (Eng) b
10.4.1709	Corrette, Michel (Fr) b
22.11.1709	Benda, Frantisek (Franz) (Boh) b
1.12.1709	Richter, Franz Xaver (Mor) b
18 05 1759	Paradis, Maria-Theresia Von (Aust) bap
14 06 1759	Handel, George Frederic (Ger/Eng) d
31.1.1759	Devienne, François (Fr) b
8.8.1759	Graun, Carl Heinrich (Ger) d
27.11.1759	Krommer, Franz Vincenz (Boh) b
7.3.1809	Albrechtsberger, Johann Georg (Aust) d
31.12.1809	Beck, Franz Ignaz (Ger) d
31 05 1809	Haydn, Josef (Aust) d
07 11 1859	Ippolitov-Ivanov, Mikhail (Russ) b
22.10.1859	Spohr, Louis (Ger) d
1.6.1909	Martucci, Giuseppe (It) d
22.7.1909	Bystrom, Oscar Bernadotte (Swed) d
18 05 1909	Albeniz, Isaac (Spain) d
20 12 1909	Holmboe, Vagn (Dan) b
12 02 1959	Antheil, George (US) d
15 07 1959	Bloch Ernest, (Switz) d
16 07 1959	MacMillan, James (Scot) b
18 07 1959	Dove, Jonathan, (Eng) b
28 08 1959	Martinů, Bohuslav (Czech) d
16 10 1959	Tüür, Erik Sven (Est) b
17 11 1959	Villa-Lobos, Heitor (Braz) d

With thanks for contributions from Roger Hughes

Compositions (fp = first performance; p = published)

1709

Couperin, F	Messe à Usage de Convents
Vivaldi	Sonata for Violin and Continuo, op2 (p)

1759

Gluck	Opera, L'Arbre Enchanté
Haydn	Symphony No.1 in D major
Telemann	St Mark Passion

1809

Beethoven	Symphony No. 6, Pastoral (p)
	Piano Concerto No. 5, Emperor
	String Quartet No. 10, Harp
	Piano Trios Nos. 4 & 5 (p)
	Cello Sonata No. 3 (p)
Rossini	Variations for Clarinet and Orch

1859

Berwald	Cello Sonata (p)
Brahms	Marienlieder for four-part choir
	String Quartets Nos. 1 & 2
Cui	Opera, The Mandarin's Son
Dvořák	Mass in B flat
Liszt	Symphonic Poem, Hamlet
	Die Ideale for Orchestra
Meyerbeer	Opera, Dinorah

1909

Debussy	Rondes de Printemps (from Images)
	Rhapsody for Clarinet and Orchestra
	Preludes, Book 1
Elgar	Elegy for String Orchestra
Hamilton	Sinfonia for Two Orchestras
Holst	First Suite for Military Band
	Choral Hymns from the Rig-Veda
Liadov	Symphonic Poem, The Enchanted Lake
Lehár	Operetta, The Count of Luxembourg
Mahler	Symphony No. 9
Reger	String Quartet
Schoenberg	Five Pieces for Orchestra
	Monodrama, Erwartung
Scriabin	Poem of Fire - Prometheus
Sibelius	Tone Poem, Night Ride & Sunrise
V. Williams	A Sea Symphony (Symphony No. 1)
	Incidental Music, The Wasps
	Song Cycle, On Wenlock Edge
Rachmaninov	Piano Concerto No. 3

1959

Alwyn	Symphony No. 4
Arnold	Guitar Concerto
	Oboe Quartet; Six Songs of Wm. Blake
Barber	Opera, A Hand of Bridge
Berio	Tempi Concertati for Instruments
Berkeley	Sonatina for Two Pianos
Boulez	Tombeau for Orchestra (fp)
Britten	Cantata Academica, Carmen Basiliense
Diamond	Symphony No. 7
Fricker	Toccata for Piano and Orchestra
Goehr	Four Songs from the Japanese
Henze	Opera, Elegy for Young Lovers
	Ballet, The Emperor's Nightingale
	Piano Sonata
Hoddinott	Piano Sonata No. 1 (fp)
Lutoslawski	Dance Preludes (third version)
Malipiero	Six Poems of Dylan Thomas
Martin	Oratorio, La Mystère de la Nativité
Musgrave	Tryptich for Tenor and Orchestra
Piston	Concerto for Two Pianos & Orchestra
	Three New England Sketches
Poulenc	Gloria
Rawsthorne	Symphony No. 2
Rochberg	String Quartet No. 2
Rubbra	Violin Concerto
Seiber	Improvisations for Jazz Band & Orch,
Shapey	Violin Concerto
Shostakovich	Cello Concerto No. 1
Stockhausen	Carré for 4 Orchestras and 4 Choirs
	Kontakte, for electronic sounds
Stravinsky	Movements for Piano and Orchestra
	Epitaphium for Flute, Clarinet & Harp

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.

LORD ABERDARE – The Berlioz Society

16 Beverley Road, London SW13 0LX
Tel: 020 8876 8398; mobile 07768 397190
E-mail: aberdare@probusbnw.com
Talks with visual and music illustrations include:
Berlioz from B to Z: an overview of the composer's life and works
Berlioz in England: his five visits from 1847-55
The Musical Madhouse: on my translation of Berlioz' book *Les Grottesques de la Musique*
Berlioz' songs for voice and piano, exploring a less well-known but rewarding group of his works
Other Berlioz-related subjects considered.
Expenses only; willing to travel.

TERRY BARFOOT

25 Mulberry Lane, Cosham, Portsmouth PO6 2QU
Tel: 0239 238 3356
E-mail: terrybarfoot@artsinresidence.co.uk
Author, contributor to leading music periodicals and to the New Grove; presenter/lecturer at conferences and other musical events, many of which he organises through his own company, *Arts in Residence*.
Reviewer for the Musicweb-International website.
Regular presenter at societies in southern England. Recent presentations include studies of Dvořák, Elgar, Mozart and Richard Strauss.

GEOFF BATEMAN ACIB Cefa

34 Frizley Gardens, Bradford, W. Yorks BD9 4LY
Tel: 01274 783285
E-mail: geoffbateman@blueyonder.co.uk
Secretary, Bradford RMS. Current programmes:
The Ravel Experience
Who Could Ask for Anything More? – the music of George Gershwin
The Art of Clifford Curzon
Great conductors: Rudolph Kempe, Guido Cantelli, Pierre Monteux, Carlo Maria Giulini
The Musical World of Stephen Sondheim
No fee; travel expenses only.

BENSLOW RECORDED MUSIC FOR ALL

Contact: Philip Ashton, 27 Dunsby Road, Luton LU3 2UA. Te: 01582 651632
E-mail: g0dcs.phil@ntlworld.com
Benslow RMFA is a scheme to encourage greater interest in music and provide enjoyment for all. Presenters are willing to travel to suitable venues, principally in N. Hertfordshire and surrounding area, but also up to 100 miles from Hitchin. Equipment can be provided if necessary. For available programmes or more information please contact Philip Ashton.

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.rutlandboughtonmusictrust.org.uk
During the 1920s, Rutland Boughton was the most widely talked about composer in England, surpassing even Edward Elgar and Vaughan Williams. His festivals at Glastonbury (1914-1926) 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
Website address: www.debbiebridge.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.

PRESENTERS PANEL

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: archil12@aol.com

Chairman, Derby Music Circle. FRMS
Committee member.

Among recent programmes are:

“The Sincerest Form of Flattery” – examples of
pastiche, parody and homage in music`.

“Dros y Clawdd” – an exploration of Welsh
music, both traditional and classical.

“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.

MAGGIE COTTON

57 Elmfield Crescent, Birmingham B13 9TL
Tel: 0121 449 3196

E-mail: maggie@cottonbeat.freeserve.co.uk

Website: www.percussionworkbook.com

Maggie was the first professional female
percussionist in a UK symphony orchestra. Forty
year with the CBSO, eighteen of those with
Simon Rattle. Author of :

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Agogo Bells: a guide to percussion instruments in
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E-mail: paularden@virgin.net

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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,
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Herefordshire HR5 3HR. Tel: 01544 340760.

E-mail: secretary@dvorak-society.org

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

CHRISTOPHER FIFIELD MusB GRSM ARMCM ARCO

80 Wolfington Road, London SE27 0RQ

Tel: 07752 273 558; mobile 07752 273 558

E-mail: christopherfifield@ntlworld.com

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

Author of books on Max Bruch, Hans Richter and Kathleen Ferrier and a history of Ibbs and Tillett.

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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.

For information about a free entry on the FRMS website contact George Steele (contact details at the back of the Bulletin)

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DR JIM PRITCHARD - THE GUSTAV MAHLER SOCIETY UK

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E-mail: jpritchard@mahlersociety.org

Website: www.mahlersociety.org

Jim Pritchard was Chairman of the Wagner Society for 10 years and edited 100+ issues of *Wagner News*. In 2001 he was co-founder of the modern Gustav Mahler Society UK. He is its Chairman and also edits the GMS UK magazine, *The Wayfarer*. He is already well known for his talks on Wagner. These are available again after a break of several years as well as a new talk on Gustav and Alma Mahler, entitled *A Marriage of Convenience?* Jim Pritchard also reviews classical music for *MusicWeb-International*. No fee, but reasonable expenses and hospitality in relation to distance travelled.

ALASTAIR MITCHELL LGSM

See advertisement on p.18

CHRISTOPHER MORLEY

16 Melbourne Road, Halesowen B63 3NB

Tel: 0121 550 4482

E-mail: cfmorley47@aol.com

Graduated as BMus(Hons) from University of Birmingham in 1969; is Honorary Fellow of Birmingham Conservatoire, chief music critic of *Birmingham Post* and Midlands correspondent for *Classical Music*, *Musical Opinion*, *Opera* and *Music Teacher*. Illustrated programmes include:

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37 Attlee House, Lansbury Road, Broadfield, Crawley, West Sussex RH11 9JA

Tel: 01293 513471

E-mail: cliff_occo@yahoo.co.uk

Particular interests/programmes:

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DR GEOFF OGRAM, Secretary Stafford RMS

6 Silverthorn Way, Wildwood, Stafford ST17 4PZ

Tel: 01785 663423

E-mail: geoff.ogram@talktalk.net

A number of recital programmes are available, with a significant content of 20th C British music.

My specialist composer is Gordon Jacob, whose music I discovered in 1956. We became friends and I have just completed a book on his music.

The recital on his work is entitled *Seventh Son*.

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MISS JOY PURITZ

149e Holland Rd, London W14 8AS

Tel: 020 7602 4187 (evening)

020 7494 3130 (daytime).

E-mail: jepuritz@tiscali.co.uk

Granddaughter of Elisabeth Schumann and translator of her biography (written by the singer's son, Gerd Puritz).

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DONALD ROOKSBY

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Website: www.ralphwoodward.net

Ralph is a young(ish) freelance conductor.

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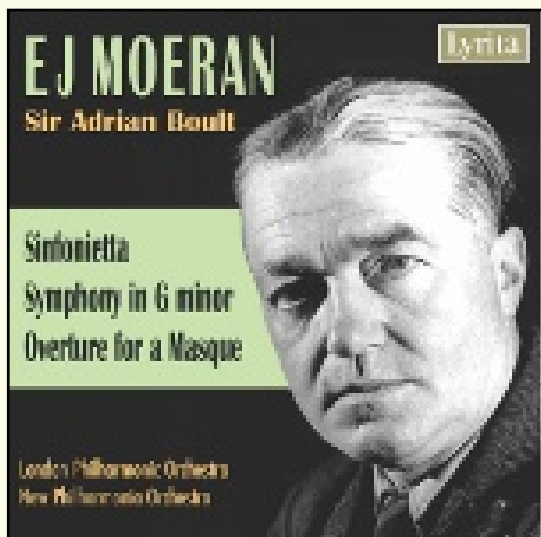
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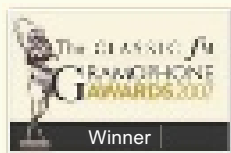
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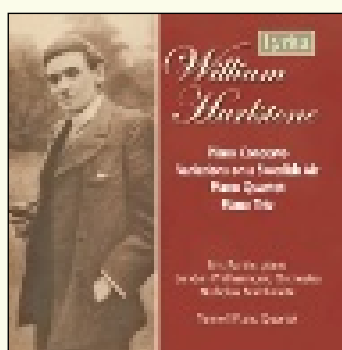
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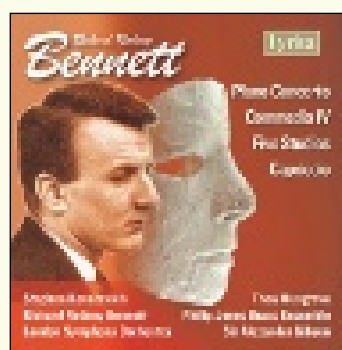
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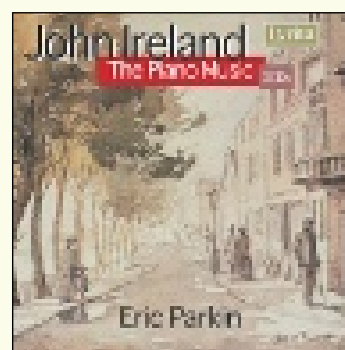
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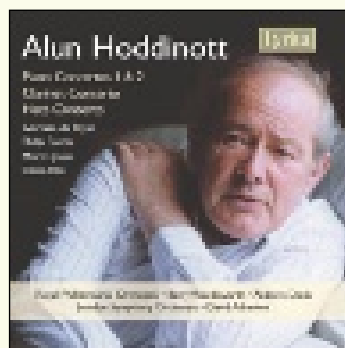
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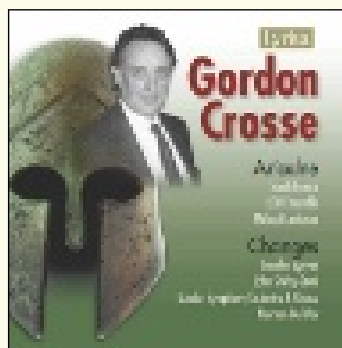
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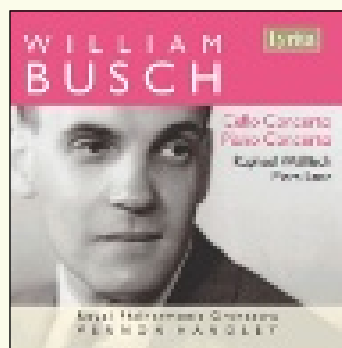
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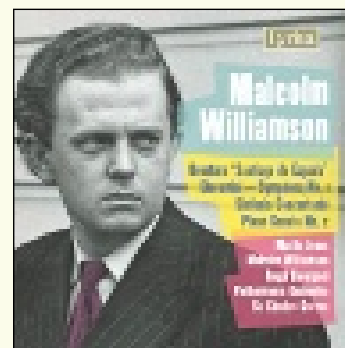
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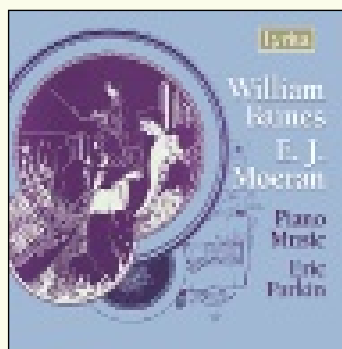
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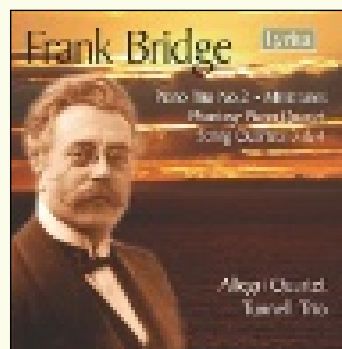
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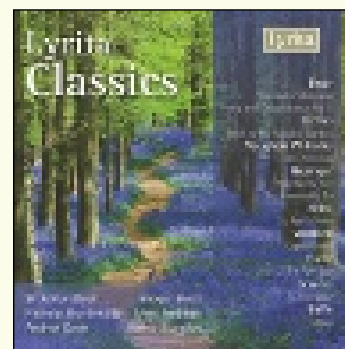
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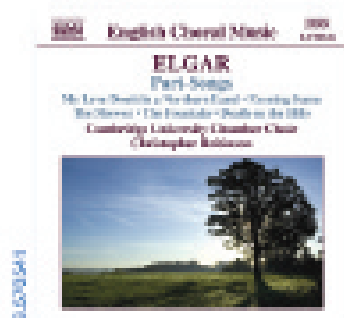
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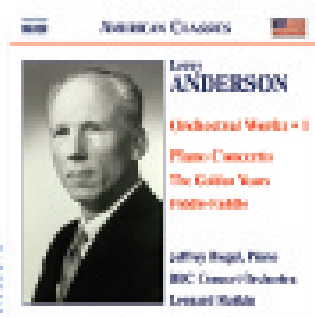
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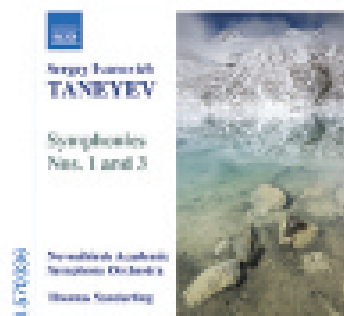
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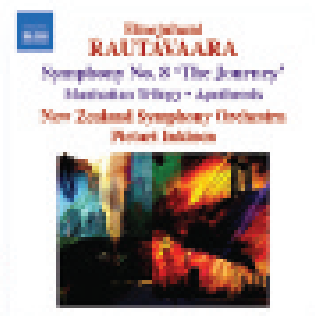
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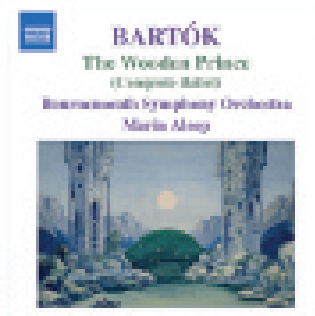
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