

Bulletin

Spring 2009
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NEW RELEASES

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STEPHEN HOUGH IN RECITAL

The Hough discography is enhanced by this delightful recital disc from the winner of the Gramophone Gold Disc Award, acclaimed recently as 'Britain's finest pianist' (*Sunday Times*), and as one of the six greatest pianists performing in the world today (*The Guardian*). The selection of works reflects a concert programme which Stephen performed all round the world in the 2007/8 season, with a quirkily-addressed theme of Variations and Waltzes.

STEPHEN HOUGH



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STEVEN ISSERLIS
DÉNES VÁRJON



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CINQUECENTO



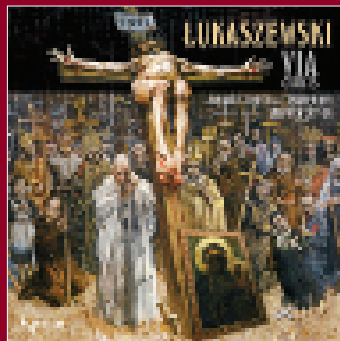
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BRITTEN SINFONIA / POLYPHONIA
STEPHEN LAYTON



Compact Disc CDA67724

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Paganini's Caprices were considered simply unplayable by most contemporary violinists, but the composer himself bestrode their difficulties with ease. Paganini was the archetype of the virtuoso performer. His technique was so phenomenal that he was popularly believed to be in league with the Devil. Virtuoso violinists are plentiful these days, but the challenges posed by the Caprices are still daunting and it is a rare performer who can achieve such insouciant brilliance in this repertoire as the young German violinist Tanja Becker-Bender has in her debut recording for Hyperion.

TANJA BECKER-BENDER



Compact Disc CDA67763

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'A lovely record' (*The Sunday Times*)

JOAN RODGERS
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ENGLISH LUTE SONGS

'Robin Blaze has the special ingredients to transcend any latent prejudice [of countertenors], especially in a recital as wide-ranging and intelligently programmed as this. Blaze has the means to colour his texts, not just with superior diction, but timbral variation to keep the listener hearing each song afresh ... there are too many highlights to list ... superb. Another fine achievement from two of Britain's brightest and best' (*Gramophone*)

ROBIN BLAZE / ELIZABETH KENNY



Compact Disc CDH55249 (budget price)

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FRMS BULLETIN Spring 2009 No. 150

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**Front cover: Fireworks over Clifton
Suspension bridge**
By courtesy of SW News Service

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

EDITORIAL

We shall survive –we've done it before!



There is a Chinese saying that says something like: 'May you live in interesting times.' Depending on the way you look at it, it could be a curse or a blessing. With today's economic depression we are certainly living in interesting times under a curse. But I think that the operative word in the saying is 'live.'

Most of us have lived through it all before and, obeying the wartime instructions to 'make do and mend' or 'waste not want not', learned various strategies of survival and ways of continuing to enjoy life. And the rapid development of RMS groups in those lean years is one indication of how people thoroughly enjoyed themselves among friends at very little cost during those lean years.

And music itself, if it gives only a few hours respite, is one sure comfort against all kinds of worries. Roderick and I had a good experience of this last weekend, when we were at a Haydn Feste for a whole day. This year is the 200th anniversary of Haydn's death and two renowned ensembles, the great Chilingirian Quartet and the Sacconi Quartet took

the stage in turn in the lecture hall of the John Innes Research Centre in Norwich for four glorious sessions. At the first three we heard two complete quartets from his early, middle and late periods respectively, and the last was given to a performance of his intensely moving work, *Seven Last Words op.51*, which he chose for his final appearance as a conductor in 1803.

In the two hours between each session Misha Donat talked about the various and works talented local amateur groups played more Haydn quartets in the foyer. Quite a day! And it certainly gave everyone a lift. As we left in the late evening one of the audience said to us: "*What price the depression when we've got all this?*" What price indeed?

Another anniversary this year is the 250th since Handel died. The Handel House Museum marks this with a programme of events in a festival that will continue throughout the year until December. This includes new music commissions, concerts, BBC broadcasts, recordings and a new exhibition at 25 Brook Street, the house where Handel lived and died. On 14th April, the anniversary of the composer's death, admission is free all day and there will be live music throughout the day.

There is a brief article about the festival on p.27 but I will be pleased to send any reader a copy of the full details of the music events during the year.

In case there is an avalanche of requests, I would appreciate a stamped addressed A5 envelope with the request.

I also found that practice evenings gave me an escapist lift in the days when I sang along with the altos in a Philharmonic choir. The following might amuse readers.

THE ALTO'S LAMENT

It's tough to be an alto when you're singing in the choir
The sopranos get the twiddly bits that people all admire;
The basses boom like loud trombones the tenors shout with glee,
But the alto part is on two notes (or if you're lucky, three).
And when we sing an anthem and we lift our hearts in praises
The men get all the juicy bits and telling little phrases.
Of course the trebles sing the tune – they always come off best;
The altos only get three notes and twenty two bars rest.
We practise very hard each week from hymnbook and the Psalter,
But when the conductor looks at us our voices start to falter.
'Too high! Too low! Too fast! You held that note too long!'
It doesn't matter what you do, it's certain to be wrong!
Oh! Shed a tear for altos, they're the martyrs and they know
In the ranks of choral singers they're considered very low.
They are so very 'umble that a lot of folks forget 'em;
How they'd love to be sopranos but their vocal chords won't let 'em!
And when the final trumpet sounds, and we are wafted higher,
Sopranos, tenors basses – they'll be in the Heavenly Choir.
While they sing 'Alleluia!' to celestial flats and sharps
The altos will be occupied with polishing the harps'.
I hope to see you at Daventry.

Thelma Shaw

OUT & ABOUT

Shipshape & Bristol Fashion at 2008 AGM

As all RMS Secretaries receive a verbatim report of the AGM minutes later in the year, this overview is a précis of the meeting and the social activities surrounding it. Ed.

Business & pleasure

The Federation AGM could well be interpreted as an Annual General Merriment, such as it has become over the last few years! It was especially so this year as the business element was incorporated into a weekend to celebrate the 70th anniversary in November of the host society, City of Bristol RMS. Its Secretary, **Ron Bleach**, had worked tirelessly for over a year in the planning stages and with Chairman **John Lawes** had pulled out all stops to provide a memorable weekend in which official business and informal sessions were packed with interest and enjoyment.

The formal Annual General Meeting was held on Saturday October 25th but the festivities, which began on Friday evening, included four presentations, a splendid dinner and a recital by the Emerald Ensemble. The impressive premises of Bristol Music Club was the centre of activity and Delegates stayed at Bristol's Clifton Hotel, where a celebration dinner was served on Saturday evening.

Juke box substitute

Dr. Jill White, Bristol RMS President, was to have presented *Jill's Juke Box* to open the weekend on Friday evening. Sadly, because of illness in her family, she was not able to do so. Instead, **Thelma Shaw** pondered on *Shoes & Ships & Sealing Wax*

in a programme that linked the whimsical lines of Lewis Carroll's nonsense rhyme in a musical sequence.

Beginning with Bartok's *Hungarian Sketches*, the sequence included music by Beethoven, Ponchielli, Elgar, Brahms, Henry VIII, Walton, and Schubert. On the lighter side, we heard Felicity Lott in a music hall song, *Cabbages, Cabcans and Carrots*, and were sent to bed to the gentle strains of a Haitian lullaby.

A personal odyssey

On Saturday morning a former President of Bristol RMS and a well known reviewer for *Gramophone*, **Ivan March**, took us on *A Personal Odyssey*. In this he played outstanding recordings to illustrate the milestones in his musical development.

The first awakenings came with the film *Fantasia*, followed by delight at hearing Tchaikovsky's fourth symphony at his first concert.

Ivan has a catholic taste that covers a huge range and he filled the morning with a delightful contrast of items that alternately moved, amused and thrilled us. Highlights among the 15 pieces Ivan played were:

*A spine-tingling *Go Forth* from an EMI recording of Boult conducting Elgar's *Dream of Gerontius*;

*Finale of Brahms' *Horn Trio*;

*Renata Tebaldi singing *Ritorno Vincitor* from Verdi's *Aida*;

*Wilhelm Kempff playing the start of Schubert's *Sonata op.21*

Between the classical items were contrasting light-hearted choices, such as D'Oyle Carte's inimitable Martin Greene with a patter song from *The Yeomen of the Guard* and Stanley Holloway reciting the hilarious monologue *The Lion and Albert*. We were even reminded of more youthful days with *I Could Have Danced All Night* from *West Side Story*.

Illustrated with top-quality recordings featuring the very best artists, conductors and orchestras Ivan's musical autobiography had the hallmark of excellence and was greatly appreciated by his audience.

Down to business



Welcoming visitors and delegates to the Federation's AGM on Saturday afternoon, the host Chairman, **John Lawes**, pointed out that Bristol has come a long way since the last time it hosted this FRMS event. On that occasion the venue was Bristol Zoo!

In his account of Bristol's illustrious history John listed

OUT & ABOUT

its many achievements and tourist attractions. These include the Clifton Suspension Bridge and the SS Great Britain, both master works of the great engineer Brunel, and the long line of famous aircraft produced by The Bristol Aeroplane Company, in particular Concorde.

Chairman's Review

FRMS Chairman **John Davies** opened his review of the year saying it was appropriate to mention Bristol's Concorde aircraft as "concord rather than discord was now the order of the day in Federation affairs."

He began with tributes to Rose Miebs* and Michael Smith. Both had died recently and both had given long and dedicated service to the Federation.

John commented that the core business of the Federation is the same today as in 1936. Beyond that, social events flourish. He thanked **Graham Kiteley** and **Tony Baines** for their sterling efforts in arranging the annual Music Weekend at Daventry, this year a sell-out with an attendance of 165. He also thanked those responsible for the weekend events in Scarborough and Torbay and the Central Region's Music Day.

The FRMS website is a great success and the Chairman thanked George Steele for his excellent management of this. Regrettably, because of

**A full tribute to Rose Miebs is on p9 of this issue and that for Michael Smith was published in Bulletin No.149*

business commitments, **John Maidment** had to retire from the FRMS Committee. John Davies gave warm thanks for his service, particularly his energetic involvement in the Federation's regeneration policy, remarking that John Maidment was still young enough to return!

The Chairman thanked his Committee members for their support and success in their various duties and welcomed Roger Apps (Bath RMS) as a new member to the Federation Committee.

In closing, John Davies wondered whether we should take a leaf from the U3A book and concentrate on those who are coming of an age that makes them eligible for U3A, which has great success in its music ventures.

Treasurer's Report

Graham Kiteley, Federation Treasurer, opened his report with the reassuring words: *We are solvent. We have no debts, no outstanding bills and we have no accounts in India, Nigeria or Iceland!*

He read his report, which had been circulated before the meeting, and afterwards he answered questions from the floor on: insurance certificates; affiliation fees; licences and the importance of enrolling visitors as temporary members. The adoption of the accounts was proposed and seconded and approved unanimously.

Secretary's Report

Tony Baines reported that representatives of 35 Societies were present. Although six societies had closed during the past year this was offset

by the fact that many individual members of those societies had enrolled as Friends, five new societies had affiliated and two others have expressed an interest in joining.

Tony gave a comprehensive account of the steady stream of enquiries he receives almost every day for help and advice on a wide variety of topics. These range from how to start or contact a RMS group, queries about finance or copyright, publicity and charitable status. The pros and cons of the latter will be discussed at an early committee meeting. There is evidence that our website is visited frequently.

The Secretary had responded to a national survey regarding the organisation and funding of minority voluntary groups. Although there are categories for culture and the elderly, he felt that the FRMS would be well down the pecking order for a possible grant.

Officers & Examiners

The list of Officers for election had been circulated and all were accepted. The independent examiners were willing to continue in office and they were approved unanimously.

Any Other Business

Discussion after the official business was over centred around questions concerning total membership; charitable status; consequences of Sarah Polfreymann's report; use of photocopied music and the possible reasons and remedies for the disparity between membership numbers and attendance at RMS meetings.

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The final remark in this session was in jocular vein and came from a delegate who suggested that a most effective form of publicity would be for the Federation Chairman to appear on the TV programme *Maestro!*

The meeting closed at 3.50 and after tea the rest of the weekend was given to celebration.

Food for body & soul

With excellent music before and after dinner at Rack's Restaurant in the Clifton Hotel body and soul were fed well indeed!

As an aperitif **John Lawes**, Bristol RMS Chairman, gave a delightful recital of music from presentations he has given over many years.

The first was when his wife 'volunteered' him to give a programme about Mozart, demonstrated by a horn concerto featuring Dennis Brain.

John's programme contained a lovely variety ranging from jazz to an excerpt from Rachmaninov's *Vespers* and ended with the Filton Male Voice Choir's arrangement of *Let there be Peace*.



A party atmosphere prevailed at dinner, at which congratulations were given to

Bristol RMS on reaching its 70th anniversary and also thanks to all concerned in providing a veritable feast.

Sparkling recital

The day ended with a wonderful recital of music by Elgar and Vaughan Williams, given by the Emerald Ensemble and piano, directed by Roger Huckle.

The group consisted of a quartet and piano and it was a great bonus that the acclaimed Alan Schiller was the pianist in the ensemble's first item, Elgar's *Piano Quintet*.



Alan Schiller and The Emerald Ensemble take a bow

It was a brilliant performance and signed CDs of Alan Schiller's recordings went like hot cakes after the recital.

The other major item in the recital was Vaughan Williams' poignant *The Lark Ascending*. This sensitive and lyrical interpretation was one of the most moving I have heard; the audience was spellbound during the performance and rapturous in its appreciation afterwards. A perfect end to a most satisfactory AGM day

On a historical note

It was fitting that **Ron Bleach**, Secretary of Bristol RMS and the driving force behind the arrangements for

the weekend's activities, should give the final presentation.

His talk gave a history of the Society and was well illustrated with music related to its associations with many notable musicians, including 'local boy' Alan Schiller, who have visited the Society to give presentations and recitals over the past 70 years.

After Ron's interesting talk and varied selection of music there was a meeting for delegates from the area to discuss the feasibility of forming a Western Regional Group. The outcome will be published in due course.

See you next year

Before we all wended our various ways, the Chairman thanked our Bristol hosts and the people behind the scenes who had all contributed to the success of the weekend.

He wished all 'safe journey' and hoped to see a good turnout in Derby next year.



The Chairman strikes a positive pose as he wishes delegates 'au revoir'.

So ended a memorable AGM weekend, extended by Bristol's 70th anniversary celebrations.

Delegates appreciated it enormously and wish Bristol RMS many more happy years.

The next AGM will be in DERBY on Saturday 24 October 2009

OUT & ABOUT – Regional and Society News

CENTRAL EUROPE COMES TO CENTRAL REGION

The Central Region's annual Autumn Music Day on Saturday 15th November 2008 was held once again at St Margaret's Church Hall, Olton, near Solihull. The theme for 2008 was Music from Central Europe, in particular Hungary, Poland and the Czech Lands.

The day started slightly late as several delegates were held up in traffic on the M42 but when all were assembled the Chairman, **Allan Child**, welcomed them and introduced the first speaker.

A taste of goulash

Donald Rich's presentation, *A Taste of Goulash*, was devoted to Hungarian music. Although it is true that Hungary has produced some eminent composers, many of those could be described as "international", in that they wrote in the Austro-German tradition prevalent in Europe during much of the 19th and 20th Centuries. But, in contrast, two Hungarian composers of the 20th century found their own distinctive idiom through their collection and study of native Hungarian music. They were Belá Bartók and Zoltán Kodály, and their music made up the major part of Donald's presentation.

Bartók's *Piano Quintet*, *String Quartet no.6*, *Piano Concerto no.3* and *Concerto for Orchestra* were complemented by Kodály's *Dances from Marossek* and *Psalmus Hungaricus*. Bartók and Kodály were influenced by the authentic folk music that they had set out to discover and record. Before their pioneering efforts much of what passed for Hungarian folk music was the work of light music composers, adapted and arranged by the ubiquitous Hungarian Gypsy bands; as an example we heard Liszt's *Fantasy on Hungarian Folk Tunes*.

Themed lunch

As on previous occasions, lunch was as much a part of the day's theme as the music. There was a selection of cold meats from the three countries, a choice of Hungarian wine, Czech or Polish beer, and desserts from Central Europe too. The lunch break also provided an opportunity to patronise the Hyperion sales stand run by Donald Rooksby.

Off the beaten track

After lunch, **Peter Herbert**, a member of the Dvorák Society, presented *Off an Overgrown Path* - adapting the title of a work by Janáček to take us off the beaten track of the well-known Czech composers to explore the less familiar. Peter's generous handout gave us a potted history of Czech music and the names of something like 200 Czech musicians from the 14th century to the

present day. Only a fraction of these could be represented in the time available, but in a dozen short extracts we were able to follow the story of Czech music through works by composers such as Jakub Ryba and (perhaps more familiarly) Julius Fucik.

Nor did Peter forget folk music, which was as much, if not more, an influence on Czech as on Hungarian composers. Finally, although the composer had not featured in the presentation, Peter commended the music of Bohuslav Martinů, the 50th anniversary of whose death falls in 2009.

Forgive the pun

Our first session had featured well-known composers and the second mostly unknown ones, so the presenters' approaches could be said to be poles apart. And the punning title of our last presentation was *Poles Apart*, in which **Bob Higginbottom**, Chairman of Bolton RMS, provided us with an introduction to Polish music.

Although Bob's presentation included works by well-known composers (Chopin, Paderewski, Szymanowski), most of those represented, as well as all the music, were probably new to most of the audience. Bob must be complimented on opening up yet another area for us to explore – and for his helpful notes on available recordings. **NB:** *A guide to Polish music on CD is given on p.11.*

Closing remarks

All too soon we came to the end of another successful event, and Allan Child thanked all those who had helped to make it a success: the three speakers, of course, but also those who had helped behind the scenes, preparing tea and coffee, serving lunch and washing up. A special thanks went to our multi-talented Regional Secretary, **Mick Birchall**, who not only did most of the organisation but also devised the lunch menu and tracked down authentic Central European products in his local delicatessens. And finally, thanks to the delegates themselves. *AC*

Happy 80th to venerable survivors

Eric Pridham writes from Dulwich & Forest Hill RMS

We are all set to celebrate our 80th birthday this November! Although others were formed before us we are now the oldest surviving RMS, or Gramophone Society as we were called originally.

Founded on 8th November 1929, the Society's first meeting was held in the ladies' dress showrooms of a department store in South London. The models and dress stands against the walls to make room for the chairs, and the equipment was loaned - a table gramophone with

OUT & ABOUT – Regional and Society News

sound box, tone arm and internal horn. The Society first bought its own gramophone in 1931, costing all of £12-12s-0d (£12.60). Members met the cost with a payment of 6d (2½p) at each meeting.

Presidents have included Sir Frederick Hall, the local MP; Christopher Stone, whom some readers might remember as the first radio 'disc jockey', and someone who had been a member in his student days, the composer Robert Simpson.

D&FHRMS has met continuously since 1929, even throughout the war years, although one meeting was interrupted by an air raid and members couldn't leave the meeting place until the small hours.

D&FHRMS has seen all the technological changes over the years, as well as the foundation of the National Federation. In 1963, at the request of the local council, it helped found the Lewisham RMS and, until very recently, meetings were planned for alternate weeks so that members who also belonged to Lewisham could attend both.

As with many other societies, membership has declined in recent years and the Society now meets in a member's house. However, enthusiasm has not declined. It is still strong among the existing members, who put music appreciation as their first priority.

Conductor's choice

David Smart reports from Scarborough RMS

The society had an exceptional presenter in October. The (now) Reverend Robert Duerr was born into a Lutheran family in America and had a distinguished career as a conductor on the New York operatic scene.

Later, in Los Angeles, he formed his own orchestra and chorus and for ten years he conducted in California and in other American and foreign cities. Moving to Europe, he worked for some years at the Basle and Freiburg opera houses before training for the Anglican priesthood. Naturally, he drew his musical illustrations from his working repertoire. Opera was represented by *La Traviata*, *Porgy and Bess*, which he conducted at the New York Met, and *Don Giovanni*. Choral music was by Vaughan Williams, Handel and Mahler (the opening of Symphony Number 8) and from his own recording of Fauré's *Requiem*.

Among less expected choices were Mosolov's *The Iron Foundry*. Robert first heard this music as a boy and its strong, insistent drama has never left him. He also chose James MacMillan's *Last Seven Words from the Cross*, a deeply moving

piece with a telling use of silence. Robert's choice of Widor's *Mass for Two Organs and Two Choirs*, a piece that he conducted when he was in Cambridge, highlighted the fact that he is also a Gold Medal organist as well as a conductor. Manhattan Transfer singing *Operator* was a reminder of the days when he knew the group in New York before they became world-famous.

Robert is well known in Scarborough, and not only in church circles, and there was more than double the normal attendance for his visit. His relaxed and often witty style of presentation ensured rousing applause after his final item, the spiritual *He's got the Whole World in His Hands* sung by Jessye Norman and Kathleen Battle.

Six decades of music appreciation

Judith Hodges, Publicity Officer of Ripley RMS in Derbyshire reports that the Society is 60 this year.

At the end of January 1949 a local Ripley businessman, Mr G H Priestley, put a notice in the *Ripley and Heanor News* to the effect that a meeting had been arranged in the old booking office at Ripley station, for the purpose of forming a Gramophone Society. The meeting was well attended and Ripley Recorded Music Society was created, with the aim of advancing the appreciation of good music. The first chairman was the late Mr Brian Slack and Mr Priestley loaned the society the equipment for playing 78rpm records.

In those early days the an evening's programme seems to have been one hour of classical music before refreshments, followed by a further hour of lighter music (swing!). There were also excursions to live concerts, one of the earliest recorded being to Sheffield City Hall on 25 May 1949, to hear the Philadelphia Orchestra, conducted by Eugene Ormandy, playing music by Brahms, Ravel and McDonald.

Ripley Recorded Music Society soon had a healthy membership with up to 50 enthusiasts attending meetings and in 1958 was able to celebrate the tenth anniversary in style, with a dinner at The Three Horse Shoes Hotel. The Society's records show that the meal cost 11/6d, with an additional charge of 2/- for wine.

Since its formation, the Society has been at home in at least half a dozen different venues around Ripley. The first was Tyler's Ice Cream Parlour followed by various church and school halls and other similar venues. The members have also had the good fortune of hearing many excellent and loyal presenters over the years, one of the longest serving being Peter Roscoe from Sheffield Gramophone Society.

OUT & ABOUT – Regional and Society News

Once again the anniversary will be marked by a celebratory meal. This time a luncheon for members and guests on the 26 March 2009 at Bateman's Mill Hotel & Restaurant near Chesterfield.

After six decades the Society is still going strong, with an enthusiastic membership and dedicated officers. It is therefore with great pride that Ripley Recorded Music Society celebrates its 60th Season, still in the spirit of its stated aim to 'advance the appreciation of good music' and with a cordial welcome to interested visitors and new members.

Great celebrations in Esher

Laura James, ERMS Publicity Officer reports:



L to R: Roy Edwards, Chairman of Esher RMS; Trevor Fenemore-Jones & Antony Lewis-Crosby, President. The 40th birthday celebrations of Esher RMS on 1st October were a tremendous success. For the first half of the evening Trevor Fenemore-Jones, who has been a member for 38 years, presented an excellent resumé of the Society's history and played some of the music heard at the first meeting, which was held in the Esher Library. The opening piece was Handel's *Music for the Royal Fireworks*, followed by Reznicek's *Donna Diana*.

Then came refreshments: smoked salmon canapés and a slice of the birthday cake, presented so generously by a member, all accompanied by a glass of wine.

Antony Lewis-Crosby, Managing Director of the renowned London Mozart Playes and President of our Society, then gave an excellent varied programme of recordings by classical composers: Handel, Haydn, Mendelssohn, Mozart (naturally) and John Marsh; the only modern composer was Sally Beamish.

Antony ended the evening with a hilarious record of Victor Borge giving a speech on punctuation; Borge's speech was itself illustrated with the most amusing grunts and other extraneous noises!

Ed's note: Esher's Secretary writes that the Society is doing very well, with a good regular attendance and several new members this season.

Broadstairs RMS Diamond Jubilee



Eileen Metherell, founder member of Broadstairs RMS, cuts a celebration cake with members and friends.

In November 1948 Captain L P Donne and friends founded the Broadstairs Gramophone Cub for the benefit of the youth of the town. The occasion is well remembered by Eileen Metherell, who was present at that meeting. She was therefore the obvious person to present the anniversary programme and cut the cake. Eileen paid tribute to Capt. Donne and reminisced about the club's early days. Her selection of music included works by Mozart, Haydn, Schubert and Mendelssohn.

The present-day membership is not as youthful as it was but the Society is ever hopeful that younger music loving members of the community will join and help to keep things going for, who knows? another 60 years. *Mary Glass, Sec. Broadstairs RMS*

Newcastle-under-lyme RMS is 60!

The Society was born in July, 1949, a few months after Aneurin Bevan launched the National Health Service, just after Ghandi was assassinated, and in the year in which actor Ronald Reagan earned more than the US President.

The committee must have been stimulated by a glass of wine or something at its meeting and decided to get busy with THE year. Perhaps influenced by the emergence of Mercia Music, we signed up a very willing clutch of presenters for the season from each of the ten Regional RMS groups; this included a galaxy of Chairmen, Secretaries and Programme Secretaries.

For our Anniversary Meeting on 9th January, John Davies, FRMS Chairman and a member of one of our sister societies just down the road, honoured us with a presentation entitled *Appreciation*, taking a very appropriate look around our world of music.

Our President, Bill Booth is almost a founder member and in his talk recalled that in the early days the Society often sat for a couple of hours to a complete work, such as a symphony. Not many members had telephones in those days so they were contacted by post before each meeting. The Society was lucky to have two local music critics as Presidents, one, Jack Oliver, was very well known.

With consummate skill, John Davies cut the inevitable cake. Over the real cake was an attractive false top with musical instruments, candle, red ribbon and a big figure 60.

OUT & ABOUT – Regional and Society News



Watched by Gordon Toon, FRMS Chairman John Davies cuts the Newcastle-under-Lyme birthday cake.

As with most Societies we have had our highs and lows over these 60 years, with many comings and goings. Happily at the moment we are enjoying quite a high at 30 members, which is about the same as in the early days. We would just like to see a few young faces to pilot us to our seventieth anniversary!

Business as usual at TMW

This year's programme at the Torbay Music Weekend in November 2008 was the first under the new Chairman, Barry Miller, and his team. Everyone concerned must be congratulated on a splendid success. Sandwiched between the customary sparkling reception on Friday evening and breakfast on Monday were a dozen brilliant and varied presentations and a recital by the talented Martin Gatt Wind Trio.

Thanks for the memory

It was fitting that the founder of the Friends of Torbay and now President, **Bob Hardcastle**, and Vice-President **Peter Gammond**, should launch the weekend with their personal choices of music and memories of almost 40 years of their involvement with this annual event. With music ranging from the sublime to the side-splitting ridiculous and relaxed conversation, they gave a delightful entertainment of amusing, nostalgic and informative anecdotes.

St. Petersburg, Spain, archives & the back desk

Saturday was about as varied as it gets:

***Edward Clark** talked about festivals of British music held in St. Petersburg to provide a concert platform for young Russian and British artists;

***Gregory York** (formerly Malcolm Ruthven of the BBC) presented readings and music that evoked visions of Iberia;

***Mark Lowther** delved into the BBC archives to explain different interpretations of Beethoven's 5th Symphony;

***Ian Pillow** gave an insight into life as a viola player.

***Terry Barfoot** gave a unique audio visual presentation to demonstrate the greatness of Vaughan Williams.

After the AGM on Sunday morning:

***Gwyn Parry-Jones** gave a selection of settings for the Mass from the 9th century to the present day;

***Lt. Col Malcolm Torrent** (rtd) Director of Music in the Army remembered outstanding regimental and royal occasions and played along with recordings in a rousing demonstration of a range of brass instruments;

***John Leeman** showed how Berlioz and Wagner and other composers respond to the baffling subject of love. The appreciation of all this and much more was indicated by the loud and prolonged applause after the Chairman's closing words on Sunday evening.

TMW looks set fair for many years to come.

Remembering Rose Miebs

Rose had been associated with the recorded music movement almost from its beginning and was known and admired by a great many people. Her husband, Stanley, was the

Federation's first Treasurer and when he was called to War Service in 1942 Rose took over the books until he returned.

Eric Pridham, Secretary of the Dulwich and Forest Hill RMS, gives his personal memories of a remarkable lady.

With the death of Rose Miebs at the age of 93, an era in the history of the Dulwich & Forest Hill RMS came to an end. The Society's inaugural meeting was held on 8th November 1929 and Rose joined in the early '30s. Stan Miebs was our Treasurer and in 1937 was asked to take on the post of Secretary as well. He agreed, provided he could have an Assistant Secretary. Miss Rose Garrett volunteered.

Throughout WWII Rose, now Rose Miebs, effectively took over as Secretary in Stan's absence. Wartime restrictions prevailed and Rose needed a special permit to buy tea and biscuits for our interval refreshments. It says much for her efforts that the Society was able to keep going throughout the War.

For Rose and Stan, membership of the Society and involvement with the Federation was a major part of their lives and after Stan's death in the '80s Rose continued with enjoyment.

In 1940 a young music student joined the Society; he was Robert Simpson, a friend of Rose's brother. Many years later Bob Simpson, by now a well known composer, with the BBC for many years and responsible for planning the Proms, became our President. When he died, Rose took over her old friend's position as our President.

Rose had a warm and lively personality and expressed her forthright views with charming candour. On one occasion she told Bob Simpson, to his amusement, how much she enjoyed his friendship "despite your dreadful music"!



President Rose Miebs and Chairman Mick Gale at Dulwich & Forset Hill's 70th anniversary dinner in 1999

Her health deteriorated in her final years but Rose attended meetings whenever she could.

So many people will miss Rose and her sparkling vitality. She represented the pioneering spirit that led to the formation of our own and other Societies.

Joseph Haydn – Father of the Symphony

Colin Dancer, Secretary Cardiff RMS

Haydn was born in 1732 in Rohrau in Austria. His father was a wheelwright and the family was very poor. At the age of 6 he was sent to stay with a relative in Hainburg to be educated. There he was also taught keyboard and violin and sang in the choir. He was spotted at the age of 8 by Georg Reutter, the new choirmaster at St Stephen's cathedral in Vienna and joined the choir school there.

Enfant terrible expelled

Haydn was expelled from the choir school at the age of 18 for cutting off the pigtail of another chorister. He was thrown out with no money or possessions but, undaunted, he made money by playing in street orchestras, teaching keyboard and arranging music for church services. His *Missa Brevis in F* dates from this period.

He lived in a six-storey house near the Schönbrunn Palace. In Vienna at that time, it was customary for a mix of social classes to live in the same building, with court servants being billeted on the ground floor and the poorest people sharing the attic space. This worked well for someone prepared to 'network'.

Pietro Metastasio, the Poet Laureate to the Habsburg Court, lived in Haydn's house and Haydn was asked to teach clavichord to the 10 year old daughter, of the Martinez family who were staying with Metastasio. She was taught singing by Niccolò Porpora, a highly regarded and experienced singing teacher who had travelled and worked throughout Europe. Haydn agreed to accompany Porpora's singing lessons and do odd jobs for him in exchange for lessons in composition and music theory.

First works earn recommendation

Through Porpora, Haydn met Count Fürnberg who invited him to play music at his home with three other people. Haydn composed his first string quartets for this small group. In 1759 Fürnberg recommended Haydn to Count Morzin who engaged him as his Kapellmeister. Morzin's orchestra was small, probably not more than a dozen players, but Haydn composed some of his early symphonies for this group.

Although Haydn has been described as the 'Father of the symphony' and made a great contribution to the development of the symphony, there were many other composers already working in the

genre at the time. The form had developed from the instrumental interludes and overtures used to set the scene in choral and operatic works. In the 18th Century over 16,000 symphonies were written, many by composers long forgotten.

Gateway to opportunity

Morzin disbanded his orchestra in 1761 and Haydn was appointed vice-Kapellmeister to Prince Paul Anton Esterházy. Haydn became a liveried servant responsible for the musicians and their instruments and was to compose music as required by the Prince. This music was the property of the Prince and could not be published or sold to anyone else. The advantage to Haydn was that he was working for the richest family in the Habsburg Empire, with an orchestra of about 17 musicians and he remained with the Esterházy family for the rest of his life. This gave him an unequalled security and freedom



to work with one of the finest group of musicians in Europe. The first music he composed for Esterházy were Symphonies 6 (*Le Matin*), 7 (*Le Midi*) and 8 (*Le Soir*). These were written in the concertante style, allowing the members of the orchestra to showcase their respective talents with solo passages.

Working with the fine musicians of the Esterházy orchestra he was able to experiment to "see what worked and what didn't". He experimented with the order and number of movements and quickly settled on four movements for most of his symphonies. A notable exception was Symphony no. 60, *Il Distratto*, which had six movements! It was so called because Haydn used incidental music he wrote for a comedy after Regnard's *Le Distrait*. Symphony no. 22 starts with a slow movement and uses two cor anglais as well as horns; this sombre sounding piece was named *The Philosopher*.

Although Haydn was not allowed to publish his symphonies, they gradually leaked out and were published in Europe. This enhanced Haydn's reputation and he became the first composer to be known widely by the general public in Europe. He was respected for his innovations and inventiveness and also his gentle humour.

It was this gentle humour that allowed him to drop hints to his Prince that they had stayed too long in the country in Symphony no. 45 (*Farewell*). In the last movement the players gradually stopped playing, snuffed out their candles and left until only two violinists remained.

Outside commissions

In 1779 Haydn's contract was simplified and became less restrictive. He was allowed to accept commissions from outside the Esterházy Court and was able to cash in on his fame by publishing his works. This affected his style. In the 1770s his music was vibrant and novel, while in the 1780s he adopted a less experimental style that would appeal to a wider audience and be more commercially acceptable.

His first commission came from Paris, where the orchestra was able to call on over 100 players. He wrote symphonies 83 -86 and later symphonies 90-92 for this band, a feat that has been described as one of remarkable aural imagination.

London success

In 1790, the orchestra was disbanded but Haydn was retained as Kapellmeister. Haydn was able to travel freely and Johann Peter Salomon went to Vienna to bring Haydn back to London where he was feted and had a full social diary. He conducted the orchestra in a heavy performance schedule of works that he had composed for them. These new symphonies were the pinnacle of his output. In his mature style they followed

the structure that he had developed including a slow introduction to the first movement. These symphonies illustrate his humour; he is always able to surprise and tease his listeners.

Late masterpieces

Following his second successful visit to London in 1794/5, he was recalled to the Esterházy court, where his main output was to compose a mass each year for the name day of the Prince's wife. These late masses and his oratorios inspired by Handel, (*The Creation* and *The Seasons*), are worthy additions to the choral tradition.

Another late masterpiece is his trumpet concerto, written for the Court Trumpeter, Anton Weidinger, who had invented a keyed trumpet that allowed the instrument to play chromatic scales. Haydn made full use of this in what has become the most important concerto in the trumpet repertoire.

Haydn died in Vienna on 31st May, 1809, during Napoleon's occupation of Vienna. Haydn's last act of defiance during those dark days was to be carried each day to the piano to play his Emperor's Hymn, which he had composed after hearing the English National Anthem.

A Brief Guide to Polish Music on CD

This slightly edited version of notes provided by Bob Higginbottom to accompany his presentation Poles Apart (see p6) at the Central Region's Autumn Music Day 2008 might be a useful starting point for anyone interested in exploring Polish music. AC

The main Polish labels currently available here are Dux and Acte Prealable with some material on Universal's Accord label. Naxos has recorded music by Lutoslawski, Penderecki and Szymanowski, much of it glowing reports.

Karłowicz *Violin Concerto* is available from:

EMI coupled with one by Młynarski played by Nigel Kennedy on CD and DVD with something like a £1 difference in price.

Hyperion, coupled with the Moszkowski concerto and played by Tasmin Little.

Karłowicz *Symphonic Poems* from Chandos together with his *Rebirth Symphony* and *Serenade for String Orchestra* on three CDs. Also Dux has reissued some old but quite serviceable alternative recordings of the symphonic poems (from early 1980s Wifon LPs) on two CDs.

An excellent version of Moniusko's *Straszny Dwor* (The Haunted Manor) recorded in Warsaw and issued in 2003 might still be available. Some consider it technically superior opera to his better-known *Halka*.

EMI has reissued Rattle's recordings of Szymanowski's music as a 4-CD set including an impressive King Roger, and his *Stabat Mater*, which was given a Penguin Guide rosette. Also, at an even cheaper price per disc, EMI has reissued a 2-disc set containing the two violin concertos, symphonies 3 and 4, the *Stabat Mater*, *A Litany* and *Demeter*. These are Polish recordings from about 1980 on EMI Gemini.

Dux has issued a DVD of Szymanowski's opera *Hagith*. Channel Classics has released a 4 CD set of Szymanowski's complete songs, with one disc devoted to the mezzo soprano Urszula Kryger.

Accord has reissued Milosz Magin's recordings of Chopin's piano works originally recorded by Decca; 10 CDs at a super bargain price.

More recently Hyperion has issued a 16-CD set of the complete works of Chopin, in addition to several other Chopin CDs which remain in the catalogue. The Hyperion catalogue also includes music by Paderewski, Szymanowski and Pawel Lukaszewski.

Olympia has, unfortunately, gone out of business. It was a good source of East European and Russian material so it's probably worth looking for second-hand copies.



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REVIEWS

Recitals from Hyperion

Schumann works for cello and piano

Schumann had a deep and affectionate feeling for the cello and the empathy between the composer and the celebrated cellist Steven Isserlis is evident in a fascinating release from Hyperion. The CD also features the renowned Hungarian pianist Denes Varjon, a regular partner with Isserlis in recitals of chamber music. Here we have a lovely selection of Schumann works arranged to give a beautifully balanced performance by two virtuoso artists.

The first two pieces, *Fantasiestücke* (op. 73) and *Adagio and Allegro* (op.70), were written within days of each other, originally for clarinet and horn respectively but Schumann permitted them to be played on cello.

The *Violin Sonata No. 3* was to be Schumann's last surviving major work. In this superb recording Isserlis plays his arrangement for cello with poignancy and masterly control. Three other works complete the CD: Joachim's arrangement for violin of *Abenlied*, played here an octave lower on cello; *Romances* (op. 94, originally for oboe) and a contrasting group of five pieces *Stücke in Volkston*. In this recital two superb soloists complement each other perfectly in duet. **Hyperion CDA67661**

Concert programme from Stephen Hough

The acclaimed pianist Stephen Hough describes this selection of works by Mendelssohn, Beethoven, Weber, Chopin, Saint-Saëns, Chabrier and Debussy as "two highly contrasting mini-recitals". Mendelssohn's *Variations Sérieuses* and Beethoven's *Sonata No. 32 in C Minor* in the first section incorporate passion and tranquillity. Weber's *Invitation to the Dance* begins the second section containing interpretations of the waltz.

As Hyperion's CD of the month this top quality piano performance of contrasting pieces is played with unerring polish and charm, ending on a whimsical note with Hough's arrangement of *Waltzing Matilda*. **Hyperion CDA67686**

Virtuoso performance of Paganini

From the confident opening notes of Paganini's difficult work, *24 Caprices op.1*, played brilliantly by Tanja Becker-Bender, it is obvious that this remarkable young violinist is a rare star among today's many virtuoso violinists.

Although Paganini himself tackled the Caprices with ease, most of his contemporaries considered them unplayable. Not so this artist! Becker-Bender is quite undaunted by the challenges and in her debut recording for Hyperion performs with sparkling confidence and without sacrificing musicality to technical expertise. **Hyperion CDA67763**

Attractive range from Naxos

Three Naxos releases in 2008 cover an appealing range, from Handel's oratorio *Israel in Egypt*, a delightful collection of music for children's choir, *Pigs could Fly* and Bazzini violin works played by the young British violinist, Chloë Hanslip.

❖ ***Israel in Egypt*** This oratorio is in a different style from Handel's other Italianate oratorios. With many dramatic virtuosic choruses and scored for double chorus, orchestra and continuo, it is very popular with large choral societies, although initially a failure with the public. This production is on a smaller, but none the less powerful, scale and features the Canadian Aradia Ensemble, a group of singers and musicians specialising in music played on original instruments.

The work is in three parts: the Israelites' lament for Joseph's death; the plagues on Pharaoh before the Israelites' flight out of Egypt, and the song of praise for delivery from oppression. Kevin Mallon, an Irish musician with an impressive background and now living in Canada, directs the ensemble in a polished and dynamic performance. **Naxos 8.570966-7**

❖ ***Pigs could Fly***. Fourteen composers, including, Skempton, Britten, Rutter, Tavener and V. Williams, are represented in a varied and attractive collection of 20th century music sung by The New London Children's Choir directed by Ronald Corp. Although children's voices have always been part of church choirs, until comparatively recently very little music was composed specifically for children to sing.

The 35 tracks on this CD demonstrate how much the situation is changing. The choir has been internationally acclaimed and made many major appearances, including the Queen's Birthday Prom. Many adult choirs could learn from the quality of this choir's diction and dynamics. The children perform with obvious enjoyment and discipline to give a hugely enchanting performance. **Naxos 8.572113**

❖ ***Antonio Bazzini (1818-97)***. Chloë Hanslip, the celebrated violinist, and Caspar Frantz, piano, give a beautifully accomplished recital of seven virtuoso works for violin and piano by one of the great violinist-composers of the 19th century.

Better known for his short romantic chamber pieces than for his larger works, Bazzini was an outstanding virtuoso violinist and wrote mainly for his own instrument. The items here range from the lively *Calabrese*, marked *vivacissimo*, to a gentle *berceuse* in the *Three Lyrical Pieces* and the often-played *Dance of the Goblins*.

Caspar Franz makes the most of the less remarkable accompanying piano music so that he and Chloë Hanslip make a perfectly balanced duo, playing with confident ease and vitality. **Naxos 8.570800**

REVIEWS

Masterly transfers on Epoch

There are fascinating and unusual items included on the latest Epoch issues from Mike Dutton. Ranging from a 27-minute talk by given by Arthur Butterworth about his life and works to world-first recordings by the distinguished Fibonacci Sequence of works by Elgar, Bridge and Adela Maddison, there is a wealth of variety to appeal to all tastes.

Arthur Butterworth (1923-). Arthur Butterworth began composing at the age of 10 and later began to study composition, the trumpet and conducting. After a period with the Scottish National Orchestra he joined the Hallé Orchestra.

In 1957 Sir John Barbirolli conducted the first performance of Butterworth's *Symphony No. 1* at the Cheltenham Festival and the following year at the proms, where it was recorded. Mike Dutton has digitally remastered this recording with great expertise and, together with Butterworth's *Symphony No.4*, his *Viola Concerto* and autobiographical talk to the British Music Society in 2008, compiled a 2-CD set of immense interest.

CDLX 7212

Music for Cello and Piano. Headed 'Romantics in England' this CD exemplifies Mike Dutton's expert mastering skill. With world-first recordings of cello sonatas by Macfarren and Balfe, *Variations in B minor* by Coleridge-Taylor, and two delightful miniatures by Rosalind Ellicott (*A Reverie*) and Quilter (*To Daisies*) and a first CD recording of a cello sonata by Edgar Dainton, this is an immensely enjoyable selection of 19th and early 20th century English music at its lyrical best. Joseph Spooner, cello, and pianists Michael Jones and Kathryn Moseley make this a collectable disc. CDLX 7225

World première violin concertos. The Royal Scottish National Orchestra conducted by Martin Yates is featured in a trio of interesting violin concertos by Guirne Creith, Thomas Pitfield and Richard Arnell, all recorded for the first time. That by Guirne Creith is particularly fascinating as the manuscript was discovered only after her death in 1996 and was a complete surprise to her family. Its first performance was given by Albert Sammons in a live BBC broadcast in 1936 and The Musical Times wrote of it: "...is highly charged with lush, luscious romance; a pleasing change from modern frigidities. Sammons gave it a fine send off." Here the much-recorded Lorraine McAslan, with Martin Yates' expressive direction of the RSNO gives all three appealing works a fine CD debut. CDLX 7221

The Fibonacci Sequence. This sparkling chamber ensemble was founded in 1994 by its artistic director, the pianist Kathron Sturrock, it has become one of the foremost chamber ensembles in Britain.

Every member of the group is a high-profile musician and collectively they perform with enthusiastic style and unfailing polish. Now, on its Epoch label, Dutton releases world-first recordings of:

**Three Movements for Piano Trio* (1920) by Elgar/Rooke, with Kathron Sturrock, piano; Benjamin Nabarro, violin, and Benjamin Hughes, cello.

**Piano Quintet* (1916) by Adela Maddison, with Kathron Sturrock, piano; Jack Liebeck and Helen Paterson, violins; Louise Williams, viola, and Benjamin Hughes, cello.

**Piano Quartet in C minor* (1902) by Frank Bridge, with Benjamin Nabarro, violin, Yoko Inoue, viola; Benjamin Hughes, cello, and Kathron Sturrock, piano. This issue should bring to recognition these relatively unfamiliar but attractive works. CDLX 7220

Vernon Handley remembered in Conifer reissue.

The conductor Venon Handley, who died in 2008, is remembered in a typically skilful Dutton reissue of a 1989 Conifer Classic. Handley had a long relationship with the RPO and here he conducts the orchestra with pianist Kathryn Stott playing three significant pre-WWI piano works:

*John Ireland's *Piano Concerto in E flat minor* of which it was said: "*There are passages...from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased.*"

*Frank Bridge's *Phantasm for Piano & Orchestra*. Typical of the composer's later, seemingly troubled works, *Phantasm* is a dark and troubled work, momentarily relieved by a calm andante. The most significant theme is given to the bassoon in the main allegro section. Against an insistent single note on the timpani it seems to anticipate doom. At first criticised by Bridge's contemporaries and public alike, this is an important work, given full justice by Kathryn Stott.

*Walton's *Sinfonia Concertante for Orchestra with Piano*. This original version, is less well known than the familiar published version that was the result of extensive revision and re-orchestration that Walton later regretted. This interesting trio for piano is played with elegant panache by Kathryn Stott and conducted by a great champion of British music. CDLX 7223

Wyastone's wide spectrum

Two labels from Wyastone cover a wide range of musical tastes. The company's newest launch, *Retrospective*, is described on p.17 and the first splendid *Hallé* issues were reviewed last Autumn.

From Music Hall to the Blues & much more

In a short review it is impossible to do justice to the first batch of *Retrospective* releases. Suffice it to say that most readers will smile a nostalgic smile over much that is offered. For example:



REVIEWS



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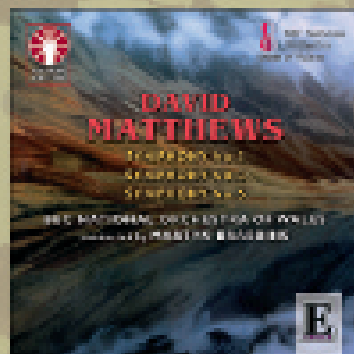


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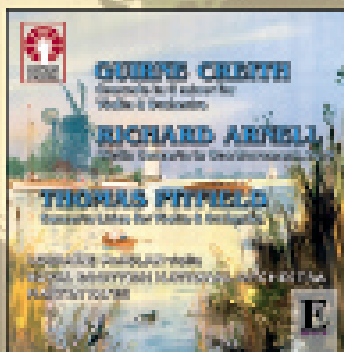
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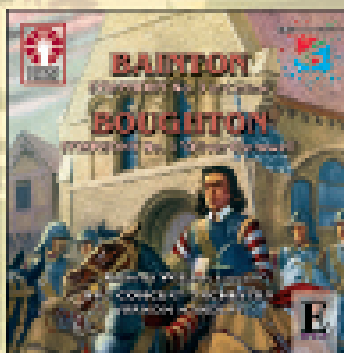
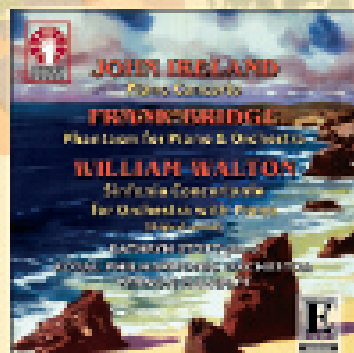
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REVIEWS

**Music Hall.* A collection of original mono recordings from 1905-1934 features legendary artistes such as Marie Lloyd, Vesta Tilley and Dan Leno. The sound quality is not perfect but this does not detract from the enjoyment as gems of the golden age of music hall are rescued from oblivion.

**Humphrey Lyttelton & his Band.* A 2-CD set with 52 of the great trumpeter's finest numbers that highlight the landmarks in Lyttelton's great contribution to jazz between 1948 and 1957.

**Eartha Kitt - Just an old-fashioned girl.* The inimitable sultry pussycat voice of a girl who rose from abject poverty to stardom is beautifully captured in 25 of her most famous songs.

All have excellent biographical notes and are available by mail order from Wyastone. **RTS 4100-34**

Contrasting English works on Hallé label

Wyastone presents contrasting works from two of England's greatest composers in its series of recordings by the Hallé Orchestra directed by Mark Elder. Vaughan Williams' incidental music for Aristophanes' satirical Greek comedy *The Wasps* is offset by Elgar's devotional oratorio *The Dream of Gerontius*.

*Although the Overture to *The Wasps* is well known, except for one broadcast in 1972 the complete work was unheard until this 2005 recording. Scored for orchestra, male soloists and chorus, it was Vaughan Williams' first big score for theatre, composed in 1909 for a production at Cambridge University. Aristophanes typically used a protagonist, an antagonist and chorus to project his satirical comment on politics, the establishment and personalities. *The Wasps* is a biting satire on the Athenian jury system. The dialogue is between Procleon, a bigoted veteran soldier, rather in the mould of an ancient Greek Alf Garnett, and his son Anticleon, a devious and amoral social climber contemptuously referred to as Sandra by his father. 'The Wasps' is the nickname given to Procleon and his band of veteran mates, who present themselves for jury service each day. David Pountney's excruciatingly witty translation "takes account of the stronger stomachs of present-day audiences." Henry Goodman is a brilliant narrator for both voices, with excellent musical support from the Hallé chorus and orchestra. **CD HLD 7510**

❖Diametrically opposed to the earthy *Wasps*, with its bawdy humour, is the Hallé's superb performance of Elgar's otherworldly *Dream of Gerontius*, recorded in the Bridgewater Hall. If you are inclined to be stuck in the groove of earlier recordings of this fine work, with other archetypal soloists, try this one; you won't be disappointed. A sympathetic trio of Alice Coote as the Angel, Paul Groves as Gerontius and Bryn Terfel the Priest and Angel of the Agony, backed by a magical choir, brought me out of the groove with their wonderfully tender and telling interpretation of a glorious work. **HLD 7520**

CHANDOS gives new dimension to popular works in the piano repertoire

Fresh approach by Howard Shelley

The piano concertos of Robert Schumann and Edvard Grieg have been recorded together often elsewhere but now Chandos gives us a first with a release on which they have been recorded with Saint-Saëns' *Concerto No. 2*.

The romantic lyricism of the Schumann and Grieg concertos, which have many aspects in common, contrast with the less predictable Saint-Saëns composition. Saint-Saëns was a virtuoso pianist and his five concertos provided a vehicle for his own brilliance, reflected in the frenzied and sparkling intensity of the finale of his second.

The highly esteemed pianist and conductor Howard Shelley was awarded the OBE this year for his services to classical music and has been associated with renowned orchestras around the world. He is the soloist in a unique interpretation that sheds new light on these three popular works, and conducts the supporting Orchestra of Opera North.

In his own words: "Directing a highly responsive orchestra from the keyboard has also allowed me great freedom in realising my ideas."

The CD comes with an informative booklet and is a must for collectors of the piano repertoire.

CHAN10509

Wolf-Ferrari in Italian series

This release is the latest in a series in which Gianandrea Noseda, Chief Conductor of the BBC Philharmonic Orchestra, conducts the orchestra in works by Italian composers.

Although he had an Italian mother and was born and died in Venice, Wolf-Ferrari identified with his father's German roots and spent much of his life in Munich. The last five of his six operas were first staged in German versions in German opera houses and extracts from these are stylishly played here.

Orchestral works for bassoon are few and far between but Chandos includes Wolf-Ferrari's lovely *Suite-Concertino* for bassoon and orchestra in this issue. The composer takes the instrument seriously, opening the work on a sombre but melodic *Notturmo*. The other three movements allow much more versatility, ranging from an impish scherzo to a graceful minuet, given a confident and musical performance by the talented young bassoon player Karen Geoghegan. **CHAN 10511**

Those were the days, my friend

A nostalgic look back is the future for Wyastone on its new RETROSPECTIVE label

In 1989 Nimbus turned the opera world upside down when it launched the historic reissue series *Prima Voce*. Taking 78s in mint condition it presented recordings made by the great singers between 1902 and 1958.

Adrian Farmer, Music Director for Nimbus, commented: *'We decided right at the beginning to dedicate Prima Voce to opera singers, which meant that a great many of the more popular performers were passed by. We now feel that the time is right to revisit that period and showcase some of the popular artists who made the 1920s, '30s, '40s and '50s the golden age of music.'*

The label was launched in October 2008 with 25 releases, of 2CD sets by George Formby, Fred Astaire, Nat King Cole, Humphrey Lyttleton, Paul Robeson and Tony Martin and single discs by Alma Cogan, André Previn, Eartha Kitt, Louis Armstrong, Perez Prado and Sammy Davis Jr.

From January 2009 there will be 10 discs released every month on the *Retrospective* label; these will cover both Nostalgia and Vintage Jazz.

The new label is managed by the well-known specialist in nostalgia, Ray Crick. Ray finds the highest quality transfers and also provides detailed biographies and informative notes for the booklets.

He is delighted to be involved with *Retrospective* as it gives him the chance to create CD programmes that revive the finest recordings by yesterday's wonderful vintage entertainers.

The first 25 releases feature music ranging from music hall to rock 'n' roll jugbands and the team anticipate that the entire project will total over 400 issues, making for a highly collectable range. (See Review section).

Retrospective is a joint venture between Wyastone Estate Ltd and Retrospective

Recordings Ltd. The CDs are manufactured in the UK and USA and, using the Nimbus disc and print services, the sets are distributed world-wide by Wyastone.

They are produced in-house on-demand, ensuring that titles are never overstocked or out of stock and that there is an immediate response to market demand.

MAIL ORDER HOTLINE

01600 892

Ed's note: At breakfast one morning at the Torbay Music Weekend in November the strains of Eartha Kitt's Just an Old-fashioned Girl in the distance drew us like a magnet to the Wyastone shop next to the dining room. Sales were good!

Directors Adrian Farmer and Antony Smith are always happy to give a *Retrospective* presentation with no fee or expenses. Societies that are interested can contact them on tel 01600 890007 or E-mail: antony@wyastone.co.uk

A new dimension to RMS presentations

An increasing number of music societies now use DVDs as well as CDs in their regular presentations. This extra element is an obvious advantage, especially if the programme theme is opera or ballet.

Select Music distributes several DVD labels, including **Arthaus Musik**. One documentary that might be suitable for an instructive RMS evening is the ballet *Romeo and Juliet*. It is in a series dedicated to the breathtaking ballet productions choreographed and directed by the great Rudolf Nureyev.

Nureyev's choreography was created for the London Festival Ballet in 1977 and shortly after he became Director of Ballet at the Paris Opera in 1984 he produced the lavish and colourful version reviewed here. The production follows Shakespeare's play closely and uses the full score of Prokofiev's music. Its exciting and innovative choreography presents many challenges to the Principals and Corps de Ballet of the Paris National Opera, who perform with amazing vitality.

With English sub-titles, the 89-minute documentary focuses on rehearsals to give a fascinating account of Nureyev's unconventional and demanding *Romeo and Juliet*.

Arthaus Musik 107017

NEWS & VIEWS

WHAT'S IN THE SECRETARY'S POSTBAG?

FRMS Secretary Tony Baines reports

Increasing recognition

Plenty of evidence recently that we are becoming more and more recognised in the world of music. Many of us will be aware that a local cinema has suddenly started to show complete operas or ballets, some live relays, some pre-recorded. Unfortunately, this enterprise is not yet as well supported as we would hope, partly no doubt because its target audience has not yet discovered it. Alisson Burr of Arts Alliance Media recently asked me for advice and support on spreading the word. My colleagues agreed to put a link to their website on our own homepage under *Latest News*. You will also find a letter on the subject under the *Letters to the Editor* section in this Bulletin.

Using the website

Gramophone Magazine contacted me in December, promoting a new community facility on their website. It would cost us to join and cost us more to stay in but it is an interesting idea, which is under consideration at the time of writing. When the Federation was formed in 1936 *Gramophone* gave us great coverage and support. However, getting them to repeat the operation today has so far proved fruitless. The Federation very effectively promotes classical music by encouraging attendance at live concerts and stimulating the sale of CDs. In my view, if the musical world really understood who we are and what we do, they would be happy to support us gratis rather than charge us. Still, it is an interesting idea, and even more interesting that they came to us.

Martin Anderson of Toccata Classics invited our views on the launch of their Discovery Club, well worth a look via our own website. With less than 100 CDs in their catalogue, their motto appears to be: *Forgotten music by great composers and great music by forgotten composers.*

From the Goudhurst RMS came a very testing musical quiz compiled by Roger

Coombs, which he makes freely available to interested parties, one of the many items worth seeking out on our excellent website, maintained by our industrious colleague George.

Following the successful launch of Tony Pook's 'Advice to Presenters,' The Forest RMS of London sent us a copy of their own guidelines for comparison. The similarity was striking because, of course, it is good advice.

Danish interest

Perhaps the most intriguing enquiry I have received recently was from Denmark, where a gentleman called Holger Terp is writing an article on the history of the song of 'Down by the Riverside'. He has already indexed about 1800 different recordings, but thought he had probably missed some of the pre-Second World War versions. I sent this out to those societies with whom I am in email contact. Many thanks to those of you who replied. I can still give you his email address if anyone has anything that might be of help to him. Needless to say, his email was in faultless English.

Good response to article

In the last Bulletin I told you of the article on the FRMS that was published in the *Mature Times*. This resulted in 18 enquiries from people wanting to find their nearest society. Not many in global terms maybe, but by far the biggest response that I have experienced in seven years as secretary.

A particularly interesting one came from a gentleman in Preston who overheard some people in his local concert hall talking about going to the recorded music society, but did not know what they meant until he read the article. Most of these enquiries were by letter. There were possibly more who discovered what they wanted on our website. Perhaps the 'retired looking for something interesting to do, but who have never even heard of us' are worth a local recruitment drive.

Tony Baines

NEWS & VIEWS

FROM THE CHAIRMAN'S DESK

Dream realised at last

In the sixties and early seventies my visits to the West Country were invariably made using the A38. Approaching Bristol along the Avon stretch I would pass under the Brunel Clifton suspension bridge; a magnificent structure set in a beautiful gorge. Surely they were made for each other.

Each time I passed under this bridge I vowed I would take the earliest possible opportunity to view this structure from Clifton Downs. In the mid-seventies the Bristol end of the M5 was completed. Thus my journeys to the Southwest now avoided the A38 and my vow was shelved.

The FRMS AGM at Bristol in October enabled my vow to be realised and I eagerly took the opportunity to explore the suspension bridge and also Bristol Harbour where the Steamship SS Great Britain is dry-docked and thus reflect upon the age and the man. The bridge viewed from Clifton exceeded my expectations, but how sad to discover that Brunel did not see its completion. Work began in 1831 but was stopped by the Bristol riots. Construction started again in 1836 but again came to a halt because of a lack of funds. The bridge was finally completed in 1864.

Isambard Kingdom Brunel (1806-1859) was also noted for the Great Western Railway (GWR, known admiringly as God's Wonderful Railway), a series of famous steamships, and numerous bridges and tunnels. His many innovative designs revolutionised public transport. His steamship the SS Great Eastern laid the first lasting telegraph cable across the Atlantic Ocean.

But did this man ever relax, listen to music or play sport? Do we ever see the contemplative Brunel reading a book, enjoying a poem or writing a letter to his wife Mary and children?

Relationship with Mendelssohn

Brunel was friend of Mendelssohn. In a letter to his father Abraham, which is dated 10 July 1829, Mendelssohn wrote:

"There will be a going-away tea with musical entertainment at my place; my guests will be Klingermann, Rosen, Muhlenfels, Einbrod, Collard, Brunel (the young architect of the tunnel, whose project fell flat awhile back) and Eichtal."

Mendelssohn was a close friend of William Horsley of Kensington, a founder of the Royal Philharmonic Society and a writer of glees and hymn tunes, including the well-known tune for the hymn "There is a green hill far away." Mendelssohn met Horsley on his first visit to England in 1829 at the invitation of the Philharmonic Society. Mendelssohn wrote to his father:

"I received a lovely letter from old Horsley, who made me the present of several of his compositions, so that perhaps I might, as he put it, be diverted for an hour on the sofa."

We know that when Brunel first met Mary Horsley (his wife to be) in Kensington it was in the company of Felix Mendelssohn. At these meetings Mendelssohn played piano whilst Brunel entertained with displays of magic and sleight of hand. At one children's party Brunel swallowed a coin. It became stuck in his throat and nearly killed him. Surgery (early tracheotomy) failed but several days later the coin popped out. It is said that Brunel invented a frame in which he could be strapped and rocked upside down in an attempt to dislodge the coin!

Brunel and Mendelssohn both died young: Brunel at 53, Mendelssohn at 38. Brunel is still honoured as a celebrated engineer, with many monuments to him. Mendelssohn is remembered for his artistic skill as a conductor, pianist and organist and revered as a composer. By their work and inspiration both men have greatly enriched our lives.

John Davies, Chairman

Letters to the Editor

Letters from readers are very welcome. Letters to the Editor, or extracts from them, are printed verbatim.

Down memory lane

Dorothy Phillips, Secretary of West Cornwall RMS writes:

Dear Editor,

Your Editorial this month (*issue 149*) brought back many memories for me. In the late '40s Jack Jackson's Record Roundup was our first of the weekend's interests. I suppose it was partly because after the war the radio was part of our lives. Maybe my memory is not so good but I thought his cat always came into it, which made it different.

The reference on p. 27 (*Whose job is it?*) is very relevant. I have been secretary here for around 20 years but we have now managed to share the job. Another younger member has taken on the publicity and reports for the paper. We are only 18 in number but we do wish to keep our friendly group going.

Ed's note: Dorothy also says that other Societies might be interested to know that the West Cornwall RMS changed its meetings to the afternoon during the winter months as members do not like driving through country lanes in bad weather. If this works, they will carry on in the evenings during the summer.

Opera & ballet at local cinemas

Dear Editor,

You may already be aware that opera and ballet from The Royal Opera House and other leading European houses have arrived at local cinemas throughout the UK. Thanks to the wonders of digital cinema, an extensive line-up of live and pre-recorded productions continue to be screened in digital High Definition with 5.1 surround sound, allowing audiences the chance to get up close to world class performances. However, it remains important to spread the word and ensure that as wide an audience as possible has the informed opportunity to attend events in their local area.

The period between March and June 2009 sees several exciting events, including a UK first. From the 29th March, Bizet's *Carmen* takes to the stage in Francesca Zambello's vibrant production for the Royal Opera. Starring Anna Caterina Antonacci, Jonas Kaufmann, Ildebrando

D'Arcangelo and Norah Amsellem and conducted by Antonio Pappano.

The first-ever live relay of Handel's choral masterpiece, *Messiah*, is on 5th April direct from the Chapel of King's College, Cambridge. This Palm Sunday performance marks 250 years since Handel's death on 14th April 1759. Stephen Cleobury will conduct the Choir with the Academy of Ancient Music providing the orchestra.

Two family-friendly ballets follow with The Royal Ballet's production of Frederick Ashton's *Tales of Beatrix Potter* (from 13th April) and Anthony Dowell's legendary production of *Swan Lake* (from 24th May).

Closing off the season are two live relays direct from Covent Garden. The Royal Ballet performs Ashton's *Ondine* live on 3rd June with music by Hans Werner Henze.

Finally, on 25th June, Verdi's *La Traviata* is performed by Renée Fleming, Joseph Calleja and Thomas Hampson in a revival of Richard Eyre's acclaimed production for the Royal Opera

I hope the members of the Federation of Recorded Music Societies continue in promoting a wider music community and are both able and willing to lend support to these events.

Anyone requiring further information is welcome to call me directly on 020 7751 7535 or alternatively visit our website on <http://www.artsalliancemedial.com/Opera.htm>.

Allison Burr, Arts Alliance Media

Would you like to be a Friend?

If you are interested in the Federation of Recorded Music Societies (FRMS) and its activities, but are not able to join an affiliated Society, you might like to become a **Friend of the FRMS**.

For an annual subscription of only £5.00 you will receive two issues of the Bulletin, a regular newsletter and advance details of the annual Music Weekend and AGM. For further details contact Allan Child. Tel: 01332 332649

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 organised 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.
Repertoire list available on request.

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.

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: debbie@debbiebridge.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 North American Actors Association, the Royal Society of Musicians, Equity and Spotlight.
Talks on American classical music include:
American Round Up – series 1 and series 2
Northern Lights-an introduction to Canadian composers
Fees £50 plus travel for non-local destinations.

ALLAN CHILD

12 Highfield Road, Derby, DE22 1GZ
Tel: 01332 332649
E-mail: archil12@aol.com
FRMS Committee member and Central region Chairman.
Among recent programmes are:
Bredon Hill to Egdon Heath – music inspired by A E Houseman and Thomas Hardy
The Sincerest Form of Flattery – examples of pastiche, parody and homage in music.

PRESENTERS PANEL

Fly, Envious Time – musical thoughts on the passage of time.

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.freemove.co.uk

Website: www.percussionworkbook.com

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

Percussion Workbook: detailed timpani/percussion requirements for the symphonic repertoire

Agogo Bells: a guide to percussion instruments in schools

Wrong Sex, Wrong Instrument – an autobiography

Her presentation: *Red Light District* lifts the lid off recording sessions: triumphs and terrors, laughter and tears - warts and all.

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DINMORE RECORDS

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Halesowen B62 0LN

Tel/fax 01562 710801

E-mail: paularden@virgin.net

Dinmore Records is a small, independent classical record label with its own location recording and post-production facilities, run by a professional musician.

Contact Paul Arden-Taylor to arrange a presentation with music from the current catalogue.

No fee, but expenses requested over 50 miles.

GORDON DRURY

31 Kingsley Park, Whitechurch,

Hampshire RG28 7HA. Tel: 01256 892267

E-mail: gdrury2000@aol.com

Experienced speaker offers audio-visual presentations about one of London's major recording venues, Kingsway Hall, and some of the many classic recordings made there.

No fee, but reasonable travelling expenses required. Please contact to discuss requirements.

THE DVORÁK SOCIETY

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

Enquiries to: David Roberts, Hon Sec, The Dvorák Society, 13 Church Lane, Knutton, Newcastle-under-Lyme, Staffs ST5 6DU
Tel: 01782 622195.

E-mail: secretary@dvorak-society.org

No fee but expenses might be requested.

THE ELGAR SOCIETY

The Society will arrange for experienced presenters to give illustrated talks on general or specific topics concerning Elgar's life and work.

Contact Branch Secretaries in the following areas to arrange a speaker from the Society.

London

Ruth Hellen, 30 King James Avenue, Cuffley, Herts EN6 4LR.

West Midlands

Richard Smith, Sunny Ridge, Bourne Lane, Brimscombe, Stroud, Glos. GL5 2RP

Tel: 01453 882091

North West

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

Thames Valley

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

Southern

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

Great Western

John Hilton, 382 Church Road, Frampton, Cotterell, Bristol BS36 2AB Tel: 01179 092503

Scotland

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: 0208 761 3600; mobile 0208 761 3600

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.

Talks include:

Bruch's music beyond the first violin concerto

The life and work of conductor Hans Richter

(Wagner, Brahms and Elgar in particular)

The life of Kathleen Ferrier

The supposed 19th century German symphonic black hole – a contrary view

Recording unknown repertoire for Sterling label.

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

PRESENTERS PANEL

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

Principal Lecturer in Classical Music history at
Leeds College of Music.

Composer and conductor.

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 and
wide ranging entertaining topics.

Contact to discuss availability, details of fees and
your Society's requirements.

JOHN GILKS

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and Elgar had he lived longer. Much of his work
was left in manuscript but has since been
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ERIC JENNINGS

9 Hillside Road, Frodsham, Cheshire WA6 6AW
Tel: 01928 733209; E-mail: fizneric@tiscali.co.uk

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

Subjects include:

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Cantabile, 8 South Parade, Sutton Coldfield,
West Midlands B72 1QY Tel/Fax: 0121 355 5018

E-mail: cantabile@freeola.com

Retired senior administrator with CBSO; author
of its official history 'Crescendo!'.

Talks available include:

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The Story of Birmingham's Choral Societies

What is Genius?/Six Special Singers

Bach and the Bible

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Sutton Coldfield

DR JIM PRITCHARD - THE GUSTAV MAHLER SOCIETY UK

15 David Avenue, Wickford, Essex SS11 7BG

E-mail: jpritchard@mahlersociety.org

Website: www.mahlersociety.org

Former Chairman of the Wagner Society for 10
years and edited 100+ issues of *Wagner News*.

Jim Pritchard also reviews classical music for
MusicWeb-International.

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 well known for his talks on Wagner (such as
The Ring Road to Bayreuth), now available after a
break of several years.

Also a new talk on Gustav and Alma Mahler,
entitled *A Marriage of Convenience?*

No fee, but reasonable expenses and hospitality in
relation to distance travelled.

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*, *Opera
Now* and *Music Teacher*.

Illustrated programmes include:

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PRESENTERS PANEL

DAVID NASH

Queen Anne House, Mill Lane, Shoreham,
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Manor Barn, 8 Manor Way, Ratton Village,
Eastbourne, East Sussex BN20 9BN
Tel: 01323 507337

E-mail: pridmore789@tiscali.co.uk

Website: www.eliz-muir-lewis.co.uk

Elizabeth Muir-Lewis is a professional singer and
conductor, and the widow of the singer Richard
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E-mail: geoff.ogram@talktalk.net

A number of recital programmes are available,
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My specialist composer is Gordon Jacob, whose
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E-mail: jepuritz@btinternet.com

Granddaughter of Elisabeth Schumann and translator of her biography (written by the singer's son, Gerd Puritz). Illustrated presentation entitled *A Portrait of the Soprano, Elisabeth Schumann* has been well received by the Friends of Covent Garden, the National Sound Archive and many recorded music societies.

Fee negotiable.

PAUL ADRIAN ROOKE MA (Cantab) Cert. Ed

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Notable Anniversaries for 2010

Compiled by Brendan Sadler

Several big names to the fore next year, mainly from the romantic era. There are the bicentenaries of the births of Chopin and Schumann and the 150th anniversaries of Mahler and Wolf. In fact, Mahlerians will be able to celebrate two anniversaries back to back since the following year sees the centenary of his death!

Notable birthdays for next year

- 90th City of Birmingham Symphony Orchestra
 80th BBC Symphony Orchestra,
 Richard Bonyngue and Lorin Maazel
 70th Josephine Barstow, Stephen Kavarsovich
 Robert Lloyd
 60th Michel Béroff and Maria Ewing
Regrettably, the lists are limited by the space available

Composers (b = born; d = died)

- 02 05 1610 Scarlatti, Alessandro (It) b
 01 01 1710 Pergolesi, Giovanni (It) b
 ? 05 1710 Arne, Thomas (Eng) b
 ? ? 1710 Ferrandini, Giovanni (It) b*
 21 11 1710 Pasquini, Bernado (It) d
 22 11 1710 Bach, Wilhelm F (Ger) b
 12.02 1760 Dussek, Jan Ladislav (Bohemia) b*
 14 03 1760 Filtz, Anton (Ger) d*
 24 04 1760 Mascitti, Michele (It) d*
 10 05 1760 Graupner, Johann (Ger) d*
 ? 09 1760 Cherubini, Luigi (It) b
 08 02 1810 Burgmüller, August (Ger) b*
 01 03 1810 Chopin, Fryderyk (Pol) b
 13 04 1810 David, Félicien-César (Fr) b*
 02 05 1810 Lumbye, Hans Christian (Den) b*
 08 06 1810 Schumann, Robert (Ger) b
 09 06 1810 Nicolai, Otto (Ger) b
 19 06 1810 David, Ferdinand (Ger) b*
 08 08 1810 Wesley, Samuel S (Eng) b
 13 03 1860 Wolf, Hugo (Aus) b
 29 05 1860 Albéniz, Isiaac (Sp) b
 25 06 1860 Charpentier, Gustave (Fr) b
 03 07 1860 Wallace, William (Scot) b*
 07 07 1860 Mahler, Gustav (Aus) b
 06 11 1860 Paderewski, Ignacy (Pol) b
 18 12 1860 Macdowell, Edward (USA) b*
 ? ? 1910 Accolay, Jean-Baptiste (Fr) d*
 09 03 1910 Barber, Samuel (US) b
 16 05 1910 Balakirev, Mily (Rus) d
 04 08 1910 Schuman, William (US) b
 12 08 1910 Sutermeister, Heinrich (Switz)
 14 08 1910 Schaefer, Pierre (Fr) b
 25 01 1960 Boughton, Rutland (Eng) d
 31 01 1960 Benjamin, George (Eng) d
 09 02 1960 Dohnány, Ernő (Hung) d
 10 04 1960 Benjamin, Arthur (Aust/Brit)
 08 05 1960 Alfvén, Hugo (Swed) d
 10 06 1960 Turnage, Mark-Anthony (Eng)
 14 09 1960 Lieberman, Rolf (Switz) b
 24 09 1960 Seiber, Mátyás (Hung/Brit)

*Many thanks to Roger Hughes, for his contributions marked with an asterisk

Compositions (fp = first performance; p = published)

(Please note that space limits the length of the list)

1610

Monteverdi Masses; Vespers

1660

Lully Ballet de Xerxes (fp)

1710

Albinoni Cocerti a 5
 Scarlatti, A Est dies tropael, motet
 Informata vulnarate, cantata
 La Sylvia, opera
 Scarlatti, D

1760

Gossec Requiem Mass
 Haydn Symphony No. 2
 Rameau Les Pladines, opera ballet

1810

Beethoven Egmont; Sextet in E flat for strings
 String Quartet No.11;
 Piano Sonatas 24, 25
 Rossini La Cambiale di Matrimonio, opera
 Weber Piano Concerto No.1

1860

Balfe Bianca, opera
 Brahms String Sextet No.1 in B flat major
 Bruch String Quartet
 Gounod Philémon et Baucis
 Liszt Fantasy on Hungarian Folk Tunes
 Thomas Le Roman d'Elvire, opera

1910

Bax In the Faery Hills, symphonic poem
 Violin Sonata
 String Quartet
 Bloch Macbeth, opera (fp)
 Coleridge-Taylor Endymion's Dream, for chorus
 Dohnányi The Veil of the Pierette, ballet
 Piano Quintet (p)
 Violin Concerto
 Elgar Nine preludes
 Fauré Mese Mariano, opera
 Giordano Beni Mora, oriental suite
 Holst Choral Hymns from the Rig-Veda

Ives

Humperdinck Symphony No.4
 Königskinder, opera
 Liadov Kikimora, symphonic poem
 Mahler Symphony No.10 (unfinished)
 Malipiero Sinfonia del Silenzio e della Morta
 Massanet Don Quixote, opera
 Nielsen Symphony No.3, Espansiva
 V. Williams Fantasia on a theme by Thom. Tallis
 Puccini Girl of the Golden West, opera
 Rachmaninov The Bells, choral symphony
 Thirteen Piano Preludes

Reger

Piano Concerto; Piano Quartet
 Cello Sonata; String sextet
 Semirama, lyric tragedy
 Der Rosenkavalier, opera
 The Firebird, ballet
 String Quartet No.2
 Six pieces for large orchestra

1960

Arnold Rinaldo and Armina, ballet
 Symphony No.4
 Barber Toccata Festiva for organ & orches.

Bennett	Journal for orchestra; Winter Music for flute with piano or orchestra
Berio	Circles, for voice, harp and percuss.
Berkeley	A Winters Tale, suite for orchestra
Birtwhistle	The World is Discovered, for instrumental ensemble
Bliss	Tobias and the Angel, opera
Boulez	Pli selon pli, for sop and orch. (fp)
Cage	Theatre Piece for 1 – 8 performers
Chávez	Love Propitiated, opera
Copland	Nonet for Strings
Gerhard	Symphony No.3; Collages
Dallapiccola	Ulisse, opera
Davies P M	O Magnum Mysterium
Diamond	Symphony No.8; Quartet No.5
Fricker	Symphony No.3
Hamilton	Piano Concerto
Henze	Antifone, for orchestra
Hodgson	Concerto No.1 piano, wind and perc.(fp)
Kabalevsky	The Spring, symphonic poem
Kodaly	Symphony in C
Ligeti	Atmospheres, for orchestra
Messiaen	Chronochromie
Malipiero	String Quartet No.3
Maw	Five Epigrams, unaccompanied chorus
Milhaud	Symphony No.10
Musgrave	Trio for flute oboe and piano
Penderecki	String Quartet No.1
Piston	Symphony No.7; Violin Concerto No.2
Previn	Overture to a Comedy
Schuman	Symphony No.7
Shostakovich	String Quartets Nos. 7 & 8
Seiber	Invitation, ballet
Walton	Symphony No.2

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Contact **Jack Wood**
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***** Handel Revealed *****

George Frideric Handel died on 14th April 1759 and the Handel House Museum has organised a major programme of events throughout 2009 to commemorate this 250th anniversary.

HANDEL THE MAN

A new exhibition exploring the life and many aspects of the character of George Frideric Handel will open on 8th April and run until 25th October.

The exhibition will be at Handel House, 25 Brook Street, Mayfair, London. This was Handel's home for 36 years and the place where composed most of his celebrated works, including his most famous oratorio *Messiah*. The evening before the early morning on which he died, Handel announced that he was "done with the world" and would no

longer receive guests at the house. The exhibition includes a visit to the bedroom in which he died and also moving reports of the great composer's final days. Rare and artefacts give the visitor a fascinating insight into:

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- ❖ Handel and his patrons
- ❖ Handel the gourmand
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MUSICAL EVENTS

As well as the exhibition at the Museum, there are many other music events. Every Tuesday until December BBC Radio 3 will broadcast a series of programmes to cover the complete repertoire of Handel's 40+ operas.

The Handel House Museum, the London Handel Society and the British Harpsichord Society have collaborated in a significant series of lunchtime and evening concerts to perform all Handel's cantatas and keyboard suites. This is an important series of events.

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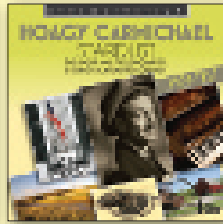
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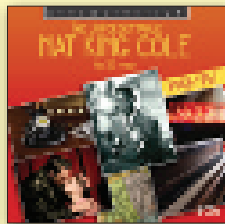
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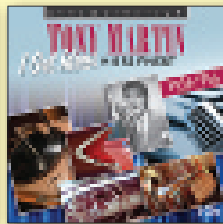
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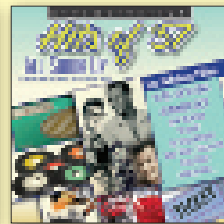
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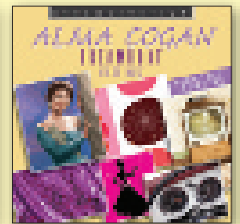
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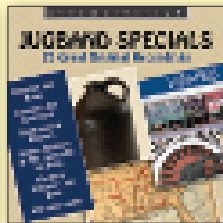
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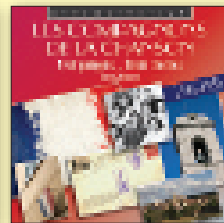
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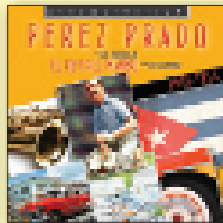
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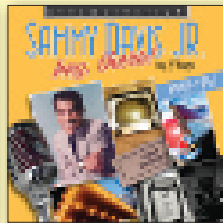
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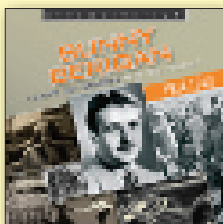
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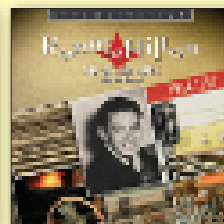
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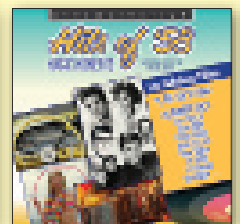
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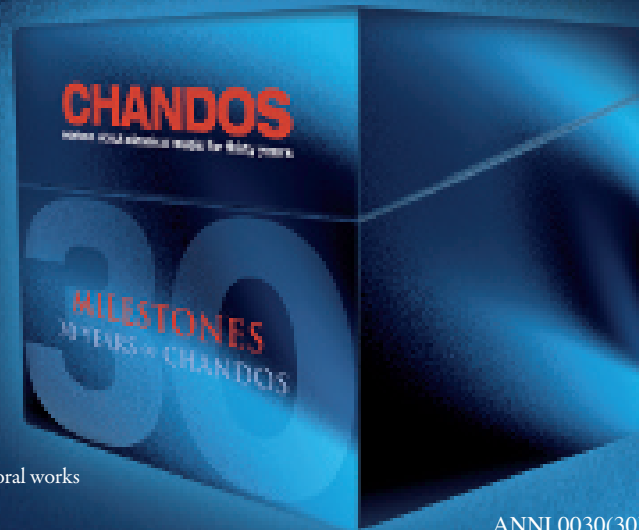
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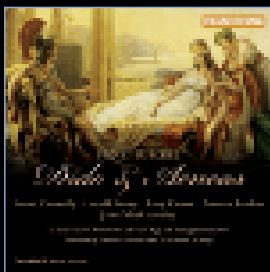
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