



Cirencester
Historic setting for FRMS 2010 AGM

Bulletin

Spring 2010
No. 152
£1.75

NEW RELEASES

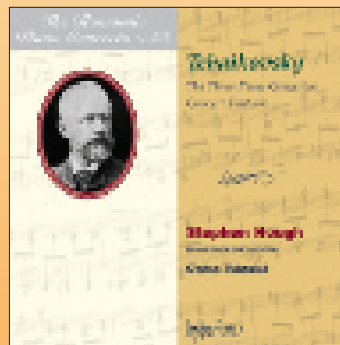
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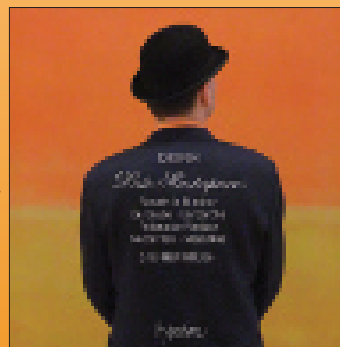


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THE CHOIR OF WESTMINSTER ABBEY
JAMES O'DONNELL



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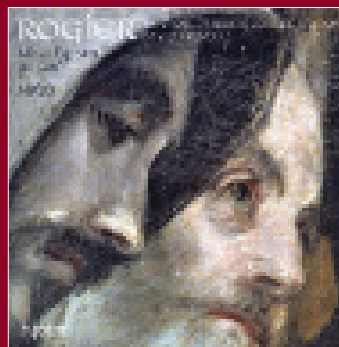


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A second disc of Stravinsky's ballet music from the BBC Scottish Symphony Orchestra and Ilan Volkov, this time featuring the composer's fascinating recreation of the music of Tchaikovsky.

BBC SCOTTISH SYMPHONY
ORCHESTRA
ILAN VOLKOV

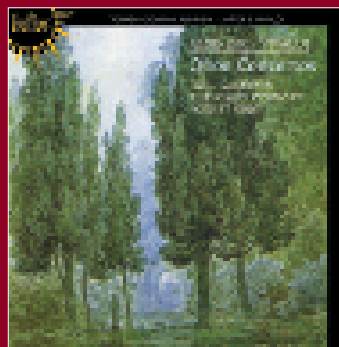


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ROGIER MISSA EGO SUM QUI SUM MOTETS

Although well known and highly regarded in his lifetime and in the years following his death in 1596, the music of Philippe Rogier is today largely known through one motet alone, *Laboravi in gemitu meo*. But there is much to explore in this genuinely underrated composer, one of the most fascinating and rewarding of the late sixteenth century.

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THE MOSCOW RACHMANINOV TRIO

FRMS BULLETIN SPRING 2010 No. 152

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Editor Thelma Shaw
15 Cann's Lane
Hethersett
Norwich NR9 3JE
Tel: 01603 812996

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If your copy is available as an email attachment send it to:
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EDITORIAL

Beginners, please! Inviting newcomers to the classics



I wonder how many readers have noticed that under the crossword of a well-known daily broadsheet newspaper there is often a small advertisement carrying an invitation to courses for strict beginners, intermediate or advanced players – of the game of Bridge, mind you, not instruments.

It struck me that there are many people, particularly of a younger age group, who are a bit scared off by what they consider a sort of mystique about classical music. Societies looking for new ways to attract members might target this section of their local population with an eye-catching advertisement of a listen-and-learn course for absolute beginners.

The programmes could be structured to begin with short pieces with a good tune, and supported with background information about the work, and progress to more challenging music. Most football fans will be familiar with *Nessun dorma* but might not know its classical background. And what about that famous ice cream backed by a classical operatic aria?

This could be a way of opening the door for those who would like to dip their toes in the classic waters without getting submerged at the first attempt. Thinking along these lines, I looked for suitable CDs to suggest and, hey presto! found a tailor-made set from Naxos.

The start of a learning curve

On p.15 is a review of its *A-Z of Classical Music*, an excellent 1000-page book and two CDs of short extracts that would fill the bill exactly for such a beginners' course. The hardest part would be making a suitably tempting advertisement for display in libraries, youth clubs and so on. Over to you!

Lyrira's half century

Most readers will remember the flourishing in the 60s and 70s of music by British composers who were hitherto hardly ever recorded.

This changed when Richard Itter founded the Lyrira label in 1960, and produced excellent LP recordings that brought British composers into the musical limelight.

Adrian Farmer and Antony Smith of Wyastone decided to commemorate 50 years of British music with two boxed sets featuring thirty five legendary recordings from the Lyrira catalogue. Each set contains four CDs and a book of recollections by Edward Greenfield and Lewis Forman.

How much do you know?

Also, at the Torbay Music Weekend last November, Adrian and Antony displayed a poster with photographs of various people who had been involved in some way with Lyrira recordings, and weekend visitors were invited to identify them.

This was so successful that Antony decided to use the same poster as the advertisement on the inside back cover of this issue so that *Bulletin* readers can test their knowledge.

Working clockwise from the top left and then the two photographs in the centre, there are 25 key people to be identified, some more than once. Answers on p. 21.

Now it's the basses' turn!

A ditty that I published about altos in a choir seems to have touched a chord and one kind reader (presumably male!) sent the following poem written by the English bass singer Robert Radford (1874-1933) the morning after he had appeared in an opera.

*Embedded in our beards we sing,
With staff in hand we plod about.
We try to act like anything
While dreaming of a glass of stout.
And not for us the giddy heights
Of coloratura, tenor brave,
We basses are the luckless wights,
We sing with one foot in the grave.*

The contributor says he recognises himself and claims the poem to be a universal truth! I wonder?

All contributions welcome for publication where space permits. *Thelma Shaw*

OUT & ABOUT

Christmas came early for the 2009 AGM!

As all RMS Secretaries receive a full and verbatim report of the AGM minutes later in the year, this overview is a précis of the meeting on October 24th and the social activities surrounding it. Ed.

Seasonal greetings

It is now generally accepted that a Federation AGM is something of a festive occasion, with a music presentation, professional entertainment and dinner as prominent as the grass roots business element. And this year, courtesy of the Aston Court Hotel in Derby, the first thing delegates saw as they arrived was a giant Christmas tree glittering with lights and baubles!



Perhaps a bit early, but it gave a party atmosphere and a good backdrop for **Lyndon Jenkins** arriving for his first AGM as Federation President.

Welcome to Derby

Terry Larkin, Chairman of the host society, Derby Music Circle, gave the opening welcome to the FRMS Chairman, delegates and visitors. He drew attention to Derby's classical and jazz music attractions and the important tourist attractions on its doorstep, such as Chatsworth House and the Peak District National Park.

He wished that the great number of young 'pop' music enthusiasts would broaden their musical horizons but said that

Naxos' budget label and Classic FM bring classical music within the reach of everyone, and FRMS affiliates promoted excellent presentations.

Chairman's Review

John Davies, FRMS Chairman welcomed visitors and representatives of 29 societies. With typical self-deprecating humour he remarked that although he had chaired some 30 committee meetings in Derby, this was the first time he had been welcomed personally!

Aspects of responsibility

The Chairman defined Federation obligations as falling into two categories: things that must be done and those that ought to be done. The 'musts' include procuring PRS and PPL licences for societies, and the arrangement of public liability and equipment insurances.

The other duties have evolved as decreed by societies over the years, and serve to enrich the movement as a whole. These include: music events, namely: the FRMS Daventry weekend organised by Graham Kiteley and Tony Baines, the Yorkshire Region's Scarborough weekend and the Central Region's music day in Olton; the Bulletin (now in its 75th year); the newsletter and the website. The most recent innovation is the Friends of the

FRMS. This enables those who do not have access to a society to keep abreast of FRMS activities and to join in the various events.

Ups and downs

The past year saw its ups and downs. The sponsorship promised for the Bristol AGM had not materialised, and several societies had closed down. However, there were 010five new affiliates and efforts at society, regional and national levels combine to make a worthwhile and vibrant concern. John Davies thanked his Committee members for their support and success in their various duties and welcomed **Colin Dancer** (Cardiff RMS) as a new member to the Committee, to replace Ronald Bleach (Bristol RMS).

The Chairman warmly welcomed our new President, Lyndon Jenkins, whose many years of support and help to the Federation, ensured unanimous approval for his appointment. Responding, Lyndon said he would try to live up to the example of his eminent predecessors but felt a bit like Elizabeth Taylor's fifth husband, knowing what to do but looking for a new way to do it! In closing, John Davies stressed the community aspect of the FRMS. Every RMS member can play a part in an active musical team.



Delegates enjoying an amusing anecdote in the Chairman's address

OUT & ABOUT

Treasurer's Report

Graham Kiteley, Federation Treasurer, added a verbal summary to his previously circulated sixth annual report with the reassurance that the Federation is not exposed to the current financial turbulence. Its finances are therefore sound and likely to remain so for the foreseeable future. Total annual cash flow was £85,000. PPL and PRS licence costs have been charged at last year's rates, but Public Liability and equipment insurance premiums have increased slightly.

The surplus was less than last year, almost entirely accounted for by the very high cost of the music entertainment at the Bristol AGM, for which the promised sponsorship did not materialise, combined with the cost of the unusual weekend format. The Daventry weekend also produced a lower income, although it broke even.

The Bulletin had a successful year, attracting advertising despite the difficult business climate, and produced a surplus of £1500.

Funds in the two bank accounts are closely managed but interest was low – due to circumstances beyond the Treasurer's control!

The adoption of the accounts was proposed and seconded and approved unanimously.

Secretary's Report

A lifelong interest in trains and football, and latterly the FRMS, has made Derby a second home to Secretary **Tony Baines**.

His report commented on the slight fluctuation in the number of affiliates. A number of individuals have enquired seeking to join a group and known new non-affiliated groups have been invited to join the FRMS. Tony also gave details of his correspondence, mostly

conducted by e-mail. Roger Apps will investigate organisations such as the Women's Institute and Mothers' Union groups as vehicles for publicity and a possible cross pollination of interests.

An advice sheet on charitable status for affiliates has been prepared and the leaflet on guidance for presenters has been well received.

Tony ended with a nostalgic look at archive material from *Gramophone* magazine which, from 1946, used to feature lengthy reports of Federation AGMs. As recording companies no longer feature largely in FRMS and society affairs, this (free publicity) no longer exists.

He commented finally that, although the number of societies fluctuates, the overall loss of individual membership in the current year was the lowest for six years, and some groups had increased membership.

Officers & Examiners

The list of Officers for election had been circulated and all were accepted. The Treasurer regretted that one of our independent examiners, Stewart Williams, had died suddenly and the services of Malcolm Pye secured for the 2009 accounts. He and Alvin Robinson were willing to continue in office and their appointment was approved unanimously.

Any Other Business

Jill Charnley of Cirencester RMS said she had enjoyed observing the proceedings and her society looked forward to hosting the 2010 AGM.

Sheila Pezarro (Friends of the FRMS) thanked the Officers and Committee and commended their conduct of the AGM and the Federation in general.

Bob Drew asked about the condition of former President Ted Greenfield and was told

that his health had improved since his attendance at Daventry earlier in the year. He has begun to write his memoirs.

Treasurer Graham Kiteley said that plans for the next Daventry weekend (23/25 April 2010) were well under way but the return of the VAT rate to 17.5% would increase the cost slightly.

John Maidment (Carnoustie RMS) announced that the Scottish Region will stage a one-day event in Dundee next May; the theme will relate to Captain Scott and his ship *Discovery*.

Technical Officer **Philip Ashton** announced that Cambridge Audio has made a long-term loan of £1700 worth of audio equipment for use at Daventry music weekends and other FRMS events.

Several other delegates expressed thanks and appreciation for various aspects of FRMS administration.

Thanking delegates for their attendance and bidding us enjoy the musical and gourmet delights to come after tea, the Chairman closed the meeting at 15.45.

Rams n' Roses

A programme of music associated with Derby and Derbyshire.

Presented by Allan Child

Secretary of Derby Music Circle

The title of this entertaining presentation referred to the Tudor Rose (a combination of the white rose of Lancaster and the red rose of York), which is incorporated into the Derbyshire coat of arms, and the fabled Derby Ram. The latter is immortalised in a traditional song that, as sung by *The Spinners*, was Alan's first item.

The much weightier *Festival Toccata*, by the Derby-born Percy Fletcher and played on the organ of Derby Cathedral by Peter Gould, indicated the

OUT & ABOUT

wide variety of music to follow, some familiar, some less so. The composers were either born in, or had close associations with, Derby and several were part of a circle of friends of the artist Joseph Wright of Derby.

In the course of Allan's programme we learned much about Derby's history, architecture, famous buildings, musicians and other notable people, and its military tradition. The musical links with the county included:

**Duet for Flute and Piano* by Charles Denby

*Haydn's *March for The Volunteer Cavalry of Derbyshire*

**Seufzer Galop* by Johann Strauss 1

*On the lighter side we heard *Sailing By*, by Ronald Binge; Eric Coates' *Dambusters March*, and the Derbeian musician Neville Dilkes conducting an excerpt from Percy Grainger's suite *In a Nutshell*

*One of Rubbra's *Nine Teaching Pieces: The Shining River*

**Extracts from Walton's Façade*. First was Edith Sitwell reciting her poems *Polka* and *Valse* from the original version, followed by the orchestral version of *Popular Song*.

This highly entertaining and varied selection led to the final grand *Toccata* from Widor's *Organ Symphony No. 5*. It was played by the renowned organist Ralph Downes, who was born not far from Derby Cathedral and also designed the organ in the Royal Festival

Hall, on which he recorded this work.

Allan certainly gave the entertainment a splendid start and received warm applause from an appreciative audience.

There was just time to enjoy a quick conversation at the bar and get ready to take our allotted places in the dining room.

The next couple of hours of wining and doing justice to an excellent dinner left delegates in a relaxed and mellow mood for an evening of medieval music and verse.

Faire Oriana



Christopher Burton, counter tenor
Melanie Birkhead, soprano
Paul Marshall, tenor
Leah Stevens, mezzo soprano
Matthew Jordan, bass

Faire Oriana is a very talented mixed voice quintet specialising in recreating the court of Elizabeth 1. We knew we were in for something special as the singers made a graceful entrance.

Their period costumes of colourful rich fabric gave a backdrop for a recital that

focussed on the many dissimilar forms of human love.

A group of madrigals by Henry VIII, Gibbons, Bartlet and Cornish set the scene for the themed sections that followed.

Human Love - Playful and Joyful was portrayed in songs by Morley, Passereau, Farmer and Farnaby and included the well known *Now is the month of maying*.

Under the heading **Melancholy and Woe** came a reading of Dowland's *If my complaints*, followed by *Greensleeves* and Bennet's *Weep, O mine eyes*.

Turmoil and Troublesome embraced Dowland's *Sleep, wayward thoughts* and songs by Morley, Lassus and Certon.

Parting and leave-taking, as interpreted by Prez, Wilbye and Dowland, led into the **Finale** in which the group danced three contemporary country dances set to the music of Ravenscroft.

This was an enchanting recital. Singing with perfect diction and great sensitivity, Faire Oriana explored the depths of all aspects of love with a repertoire ranging from lyrical sorrow to carefree merriment as appropriate.

A perfect way to end another successful and enjoyable AGM as Chairman John Davies bade us "Goodnight and au revoir".

DATES FOR YOUR DIARY

The following events are highlights in the musical year and worth considering well ahead.

APRIL 23 -25 FRMS MUSIC WEEKEND at The Barceló Daventry Hotel, Daventry Contact Tony Baines: tel. 01782 252460 or Graham Kiteley: tel. 01527 870549 for booking and further details. Booking is brisk but places are still available.

OCTOBER 23 FRMS ANNUAL GENERAL MEETING in Cirencester. This is always a good mix of formal business and social activity, with dinner and music. See p.16 for information about this year's host town of Cirencester. Papers will be sent later.

NOV. 19 - 22 TORBAY MUSIC WEEKEND at The Palace Hotel Torquay. This event is the annual meeting of The Friends of Torbay, a non-profit making body that supports the Musicians Benevolent Fund. Tel. 01892 526610 or log on www.fot.org.uk

OUT & ABOUT – Regional and Society News

**Enjoy a day of music
& polar exploration!**

SCOTTISH GROUP MUSIC DAY

A gala one-day event in Dundee

8 May 2010

at

DISCOVERY POINT

This venue is the home of Captain Scott's ship R.R.S *Discovery*. Before the music event visitors will have the opportunity to look over the *Discovery*. They will follow in the footsteps of Scott's intrepid crew in its heroic voyage to the Antarctic wastes, see how the men lived, what they ate, and learn of their hardships and triumphs.

Follow the polar experience with

LUNCH & MUSIC

A buffet lunch at 1pm before an afternoon of **music entertainment** until about 6 pm.

Principal speaker **DONALD MAXWELL**.

This renowned opera singer has sung with all major British opera companies; at La Scala Milan; Vienna Staatsoper; Teatro Colon and Buenos Aires, as well as in Paris and the Salzburg Easter Festival.

Jim Angus, a member of Carnoustie RMS, ends the day with a presentation entitled ***The Instrumental Side of Opera***.

It will be well worth crossing the border for an exciting day of contrasts. Discovery Point is directly opposite Dundee railway station. There are plenty of hotels and ample parking space available nearby.

Further information from **John Maidment**, Scottish Group Secretary tel: 01241 853017 or e-mail crms94@aol.com.

Take a Spring break in Dundee!

SIXTY GLORIOUS YEARS

Philip Blow joined Putney Music in 1968. He gives this account of the Society's history and continuing success.

The above title was used originally to describe the reign of Queen Victoria, but it could equally apply to Putney Music, celebrating its Diamond Jubilee this season. In the autumn of 1949 the critic Ralph Hill thought of forming what was then Putney Gramophone Society. Allegedly the idea came to him in *The Arab Boy*, a pub just a stone's throw from the Society's current meeting place.

The inaugural meeting was on 23 January 1950, when Mr Hill spoke about great violinists. By March that year, membership was almost 200 – the subscription was 15 shillings (75p)! Ralph Hill died suddenly in the same year and, after a few lean seasons, another well-known critic, Felix Aprahamian, became President in 1958 and remained so until 2002, when he was made the Society's first and so far only President Emeritus. He died in January 2005.

In 1968 Putney Gramophone Society was renamed Putney Music. The reason for the change was that Putney was too close to the Royal Festival Hall and other live music venues to be able to compete on their terms. Instead, the Society offered its members the opportunity to hear some of the most eminent names in the musical world talk about themselves and on subjects connected with music. Although this had always been the case, it was felt that the Society's old name gave a misleading impression of what it actually offered. Significantly, under its new name membership almost doubled during the first season.

Programmes have been always of the highest quality, due largely to the husband and wife team of Armen and Irma Tertsakian. Dame Janet Baker, Sir Peter Maxwell Davies, András Schiff, Dame Antoinette Sibley, Bryn Terfel and Sir David Willcocks are but a few of Putney's distinguished guests.

Armen and Irma Tertsakian both died in 2008. Margaret Lyons had already taken over as Programme Secretary in 2002, and she carries on the excellent work of her predecessors to this day. This complex task is vital to Putney Music's continuation as one of the country's foremost recorded music societies.

The current Chair is Cathy Connolly, who has occupied this position since 2002. The distinguished writer and critic David Cairns is President. Although not quite the oldest society affiliated to the FRMS, Putney Music is unique in what it does so well, and we look forward to many more years of marvellous evenings spent in the company of the world's leading musicians and experts on matters musical. You can find out more about us on our website: www.putneymusic.org.uk

OUT & ABOUT – Regional and Society News

VIVE LA FRANCE!

Allan Child, Chairman of Central Region, reports on its Autumn Music Day held on 14th November at Olton.

We were pleased to welcome FRMS Vice-President Marjorie Williamson, and a past Chairman of the FRMS, John Gilks. The theme for 2009 was French Music. Following the pattern of previous years the food matched the music with French specialities on the lunch menu. Also as in previous years Donald Rooksby ran a CD stall for Hyperion.

Different takes on the same subject

The first session of the day was presented by the FRMS Chairman, **John Davies**, who considered two 19th century composers who were near contemporaries but very different in outlook, Berlioz and Gounod.

In addition to outlining their respective careers, John enabled us to compare the two men by playing excerpts from music in which they explored the same subjects – the *Faust* legend and Shakespeare's *Romeo and Juliet*.

Less familiar Saint-Saëns works

The career of Camille Saint-Saëns spanned the late 19th and early 20th C, and was the subject of **John Gilks'** presentation. Saint-Saëns is probably remembered chiefly for works such as *The Carnival of the Animals* and his 'Organ' symphony, but John showed us that Saint-Saëns produced much more than those works.

Time did not permit us to hear more than a few brief examples, but particularly memorable was some piano music that maybe even Liszt would have been hard pressed to emulate.

Satie and Les Six

For the final presentation we were pleased to welcome **Dr Gary Midgeley**, well known in FRMS circles in Yorkshire but making his first venture into the Central Region. For good measure his presentation was accompanied by visual illustrations on PowerPoint. This was the first time we had used this medium, but no doubt it was familiar to many of the audience.

Gary talked about Satie and Les Six. Satie is remembered for the eccentric nature of his music, but his eccentricities were not confined to his compositions. For instance, he was rarely seen without a bowler hat and rolled umbrella, yet if it rained his umbrella was promptly hidden under his coat in case it got wet!

The composers comprising Les Six were Durey, Honneger, Germaine Tailleferre, Milhaud, Poulenc and Georges Auric. To some extent they were inspired and

encouraged by Satie, as well as the writer Jean Cocteau, but were never really an organised group. They were dubbed 'Les Six' by the music critic Henri Collet by way of comparison with the five Russian composers known as the 'Mighty Handful'. It is probably true to say that the music by which these composers are remembered demonstrates their individual characters much more than marking them as a group, and Gary's musical examples substantiated this.

Compliments to the chef

Once again the catering for the event was organised in-house and special thanks are due to Mick Birchall for finding and presenting authentic French produce.

Nor would the event have been possible without the helpers behind the scenes, making tea and coffee, washing up, setting out tables and chairs, selling raffle tickets and so on. So a big thank-you to all concerned.

No need to be shy!

Michael Harding, Programme Organiser of Stone RMS, suggests a solution for filling a slot in the programme.

Some members are bursting to present recitals but in each club a small number of people are too shy, or have only a few suitable CDs.

One extremely shy elderly lady, who would never have spoken in public - and would have been inaudible anyway - did produce a recital. I managed this by asking her to make a list for her ideal programme. She owned only a few CDs so I would find the recordings and present the programme for her. If she wanted, she could write down why she'd chosen an item or a performer, and I would weave these details into my script.

It turned out to be one of our best recitals ever, with an excellently balanced and interesting selection. I scarcely had to change the order she listed, for as a member for decades she knew her preferred format of recitals. More importantly, some of her choices introduced aspects of musical taste that had been overlooked.

It was the final recital of our year and it turned out to be her swan song. (I'm thinking of Orlando Gibbons' exquisite *The Silver Swan*.) For lovely Ivy Kirkland died at a good old age two weeks later. I'm glad we all managed finally to hear her choice of music.

Postscript. As a result of persuading such an unlikely person to produce a programme, several other reluctant recitalists have now proffered their programmes, as presented by someone else.

OUT & ABOUT – Regional and Society News

Special events at West Wickham RMS

Phillip Cox, Chairman of West Wickham RMS, writes about the Society's vibrant social calendar, probably a factor in maintaining a membership of 120 + a waiting list.

In addition to its fortnightly programmes, West Wickham RMS organised two special events during last summer. First was the 17th annual musical holiday abroad, this year in Prague from June 9-13. Thirty-five members stayed in a hotel within easy reach of the National Theatre and State Opera House.

Not a dull moment

Every day was packed with interest and enjoyment. Daytime was spent exploring the famous spots in the beautiful historic city: St. Vitus' Cathedral, Wenceslas Square, the 15th C astronomical clock and much more. The five evenings were given to opera, all performed to a high standard.

*First, a lively and colourful production of Smetana's *The Bartered Bride*, complete with a clever acrobatic and mimed circus scene in Act III.

*On the second evening there was a choice between a traditional performance of Dvorak's *Rusalka* in the National Theatre and a more modern production of Rossini's *The Barber of Seville* in the State Opera House.

*The third evening we were deeply impressed by a memorable and moving production of Puccini's *Madama Butterfly* in the State Opera House.

*Finally, and in complete contrast, a lavishly striking Spanish production of Bizet's *Carmen* in the National Theatre, with masterly singing and dancing, brought the holiday to a splendid climax.

Community award for member of Croydon RMS

As well as being a loyal long-standing member of Croydon RMS, **Richard Radford** has been a public librarian for Sutton Libraries and Arts Services for over 40 years.

Richard is the duty librarian at Wallington Library and his love of classical music prompted him to set up and run lunchtime coffee concerts at the library. There were many nominations for the Borough's noteworthy *Community Engagement Champion Award* and Richard was delighted with this quite unexpected acknowledgement of his work with music at the library.

The concerts attract a regular audience of about 60 people

and a community spokesperson says: "...in a world where there is so much visual entertainment, these lunchtime sessions are a small oasis, where the love of music brings people together."

Richard also gives programmes to his own society and in writing to the Chairman, Adrian Falks, about his award Richard said: "I feel deeply honoured to have obtained this. I feel it belongs to all of us."



The programme booklets were real value for money. Written in English, they gave a full synopsis and libretto, cast list and biographies, and notes on the composer – all for £1!

The 2011 musical holiday will be to the Puccini Opera festival at Torre del Lago, near Pisa. The operas will be *Tosca*, *The Girl of the Golden West* and *Turandot*.

Chartered boat trip

Another special event was in June, when the Society chartered a boat for 61 of us to relax on a three-hour cruise on the Thames.

We travelled from Kew to Tower Bridge, enjoying a delicious cream tea on board and an informed commentary on all the important features that we passed: Hampton Court, Chelsea Harbour, The Palace of Westminster, the London Eye and the Tower of London.

The boat docked at the Royal Festival Hall Pier in time for us to take a break before attending a concert of Beethoven, Mozart and Brahms given by the Philharmonia Orchestra. A coach took us back to West Wickham after a highly successful day out.

Other regular social events during the year include a coffee morning early in the New Year, an annual music weekend at the Imperial Hotel in Eastbourne, a visit to Glyndebourne and a Christmas lunch.

SOUTH CHESHIRE RMS KEEPS ITS NAME

Colin Jessop is the programme secretary, and last founder member, of South Cheshire RMS. He says that, despite the disbandment of South Cheshire as a local authority, it was the overwhelming wish of the committee and members to retain the title that the Society has enjoyed since 1965. There have been several changes of venue, and membership is reduced, but attendance at meetings twice a month is healthy. The varied programme is popular and liaison with neighbouring societies, plus a good pool of recitalists, makes Colin's job much easier. Among recent notable guest speakers is Malcolm Smith, President of the Early English Music Society.

OUT & ABOUT – Regional and Society News

TMW on the Cornish Riviera

On November 20th 2009 The Friends of Torbay met for its annual music weekend at the Palace Hotel in Torbay.

Red Light District

Maggie Cotton was the first professional female percussionist to play in a UK symphony orchestra, for many years with the CBSO. Her presentation lifted the lid off recording sessions – warts and all! Maggie's hilarious, slightly racy account of triumphs, near-failures, tears and laughter was laced with anecdotes about many of the great and famous with whom she has worked. The number of people waiting to buy signed copies of Maggie's book *Wrong Sex, Wrong Instrument* indicated her success as a speaker.

There & Back Again

Barry Miller, TMW's new Chairman, began and ended his debut presentation with Elgar's *Cello Concerto*. He opened with the 1st movement from the EMI recording of Jacqueline du Pré with Sir John Barbirolli and the LSO. His finale was the 3rd movement arranged for viola by Lionel Tertis. He also included extracts from *G & S Patience*; Dawson's *Negro Folk Symphony*; Wilby's *Euphonium Concerto* and V. Williams' *Romance* (viola and piano) as well as the incomparable Janet Baker singing *Sabbath Morning at Sea* from Elgar's *Sea Pictures*.

The lost art of violin playing

Saturday began with **Michael Jameson**, cellist and music critic. His audio-visual presentation included rare archive film material and very early sound recordings of original performances and interviews with the great virtuosos of the 20th century. Legends such as Paganini, Heifetz, Milstein, Sziget, among many others, thrilled us from the past with their superb and individual techniques.

Michael Jameson's comprehensive talk also showed the men behind the music and the influences that contributed to their genius. His enthralling presentation enabled us, for a brief time, to recapture and enjoy the brilliance of their lost art.

Bad Girls in Opera

Dr. Pauline Buzzing, an experienced lecturer and specialist in opera and film music, said that the definition of a 'bad girl' could differ greatly, depending on what country, century or circumstance the girl in question might be. However, whether the bad girls triumph or fail, cause kingdoms to fall or heroes to perish, in opera they always seem to get the best tunes! Citing *Carmen*, *The Queen of the Night*, *Salome*, *Pompeia* and *Cleopatra*, Dr. Buzzing also demonstrated that bad girls are never dull!

Past, Present and Future

Andrew Greenwood, Artistic Director of the Buxton Festival, played extracts from works featured at the festival since 1979 and demonstrated Buxton's undoubted tradition for excellence. He included music from *Lucia di Lammermoor* and *Roberto Devereux* (Donizetti); *Beatrice and Benedict* (Berlioz); *Medea* (Cherubini) and much more to whet the appetite for the next festival.

The Quality of Mercer

Digby Fairweather, trumpet-cornet jazz player and writer, featured twice during the weekend. On Saturday he told the story of the legendary singer/songwriter, Johnny Mercer. He illustrated his talk with some of Mercer's best recordings, including such favourites as *Moon River*, *Blues in the Night*, *Something's Gotta Give*, and much more.

On Sunday evening he led the **Craig Milverton Trio** in the traditional live recital for the final session. Drawing on American and British sources, the group gave an energetic performance, much appreciated by the jazz enthusiasts in the audience.

Brahms – New Paths or Old Hat?

Dr. Natasha Loges, pianist, author, broadcaster and specialist in the music of Brahms, gave an enthralling talk on how the attitude to his music shifted through the second half of the 19th C, particularly against the Wagnerian influence. Using lovely illustrations and lucid argument, Dr. Loges told us a great deal about the music's structure and the man behind it.

Major Masters & Lesser Mortals

Andrew Burn, writer and Head of Education at the Bournemouth Symphony Orchestra, examined the works of Elgar, Holst and Delius, who died within a short time of each other 75 years ago. He considered their relative performance profiles in today's concert halls and also quoted contemporary reaction to the works that he played. Andrew concluded that "all three composers deserve the accolade 'great', although the jury is still out on Delius." Elgar undoubtedly leads the way and Holst's music, although in near oblivion for most of the composer's life, now has a growing reputation and is known internationally.

A Tune-FULL Twentieth Century

Nicholas Light, actor and director in opera, TV and cinema based his talk on two premises: most people are drawn to music by a particular tune and, also, many believe that no tunes were written after 1900! He dispelled any misconceptions about the latter with his very tuneful extracts from works by Finzi, George Lloyd, Ravel and Richard Strauss.

And from the Home Team

As well as Chairman Barry Miller, two other members of the home team added to the excellent contributions from visiting presenters. **Kevin Ryland** took us *Between Two Worlds* with the concert works and film music of Hungarian composer Miklos Rózsa, and Vice-Chairman **Peter Lymbery** gave an informal late-night selection of relaxing music under the heading *Just a Song at Twilight*.

CHANGE OF ADDRESS

Dorothy Gardner of PORTSLADE RMS has retired as Hon. Secretary and all communication should now be sent to Mr. Donald Pickett, 17 Tumulus Road, Saltdean, Brighton BN2 8FR. His telephone number is 01273 305444

The power of music

Dr Jill White FRAM FBSM HonRCM FRSA MRI HonDMus(Bristol, retired Music Director of the National Schools Symphony Orchestra, previously spent nine years as Music Director for the National Youth Orchestra of Great Britain. Here she explains how teaching children to understand the potential of music can open the door to a brighter future.

Music is a powerful social tool. Since man was able to utter sounds and imitate birds and other creatures, music has been essential to the development of *homo sapiens* and civilisation. Individuals, companies and even nations (think *Eurovision*) buy into the image it can convey. Whether as pastime or marketing tool, music is a key element in establishing cultural, corporate, and individual identity. The relentless rise in the sale of mobile phone ring-tones is just one example of how we identify and define each other and ourselves in sound. It is one of the few universals: the singing and playing of folk lullabies and of work or war songs is worldwide and as old as the proverbial hills.

Greater than the sum of its parts

By co-operation and communication the human species becomes a collective that is greater than the sum of its individual parts. Playing in an orchestra, singing in a choir, respecting the composer's instructions, responding to the conductor's interpretation, all promote confidence and give us the opportunity to face challenges or overcome technical difficulties. They let us listen to other people, blend together as part of the overall sound-picture, feel the quickening pulse of the heart of what we have created. They echo and reinforce our status as part of an organic whole; remind us that we do not live in isolation, but as part of the world community.

Contrary to many educators, I do not consider it essential for everyone to be given the chance to learn to play an instrument in an orchestra. Rather, I firmly believe that everyone should be encouraged and taught how to *listen* to music. To be an active listener, whether on radio and CD or in concert halls and stadia, is to have a curiosity to discover. I do not deny that classical music requires a keen ear and patience: a symphony is often 600% longer than a pop song - but cricket or football matches require lots of time, too! But more than this, I believe that '*listening to music*' should be interpreted in the broadest possible sense. As the French proverb goes: *c'est le ton qui fait la musique* (it is the tone that makes the music).

Understanding tone enables us to appreciate and interpret not only conventional music, but also the music of the human voice. This is the key to successful communication. If we know how to modulate the voice in pitch and pace and pulse, then even the most disturbing ideas or criticisms can be delivered in a helpful, constructive way. If we want to rouse a crowd, the voice can do that too - even without amplification. It is not so much what we say, but how we say it.

Seen in this light, a 'musical' appreciation and understanding of the voice is not only a signpost of our collective humanity and a means of conveying that to others, but also an underused conduit for peace.

.....
**Music enables communication
 and understanding. When that
 breaks down, wars advance and
 peace recedes. This is the lesson
 we should teach our children.**

Pitch, pace and pulse: the pathway to global peace

It is, I believe, a common fault in our education systems that we in stiff-upper-lipped England (perhaps not the UK as a whole) traditionally disguise our emotions; we place importance in the cerebral and fear to unleash the threatening forces of our emotions. We need to learn how to handle the passions that underpin the foundations of our very existence. I am convinced that music shows us the way. Its collective, communicative qualities are the ultimate expression; as Brahms told a pupil: *'music goes from the heart to the heart.'*

Sound is the cement of our species - it can soothe, stir, irritate, stimulate, pacify, enrage, organise, or protect us. I also include silence in this sound argument! Let us rejoice that modern technology brings all music to all peoples. Let us think about how it can train us to be sensitive to its shades of tone and emotion. If we listen properly, we

will understand instinctively. It is not necessary to be an international pop or classical or world-music musician to understand music's relevance and power.

The only virtuosity we require is the ability to realise the true potential of sound: not so much open-mindedness as open-earedness! Above all, we should be able to hear Pythagoras' music of the spheres. Even now, astro-physicists are using sounds and rhythms to interpret the universe!

Music is so much more than pure entertainment: it defines us as individuals and as separate, distinct societies, races and nations, and yet it holds within it the power to rise above these differences and remind us of what we share. Music is a place of meeting; of learning, cross-pollination and fusion between styles and traditions. Music enables communication and understanding. When that breaks down, wars advance and peace recedes. This is the lesson we should teach our children.

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For subscription and all other
information please contact
tel: +44 (0)20 8940 1988

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Classic Record Collector is now entirely run by knowledgeable classical record enthusiasts, and it exists to serve all collectors who share our passions and interests.

We publish articles on great artists of the past; histories of record companies and labels; tales of rare recordings; interviews with famous producers and transfer engineers, and much else. We offer collector news from the UK, the Far East, the USA and Europe; and we provide audio news and surveys of the latest reproducing equipment in all formats. We review new DVD and CD issues containing pre-digital material, and we also discuss new LP and 78rpm repressings.

Classic Record Collector is published in four editions per year.

ACCURATE REPRODUCTION OF RECORDED CLASSICAL MUSIC

Technical Officer Philip Ashton gives an introduction to a talk about the loudspeakers that will be demonstrated in the technical forum session at the Daventry music weekend April 23 - 25 2010

Nearly all loudspeakers are made to reproduce most types of popular music. From a commercial perspective the additional R&D required to satisfy the very stringent requirements necessary to reproduce classical music is a complete waste of resources. There is no profit to be made from the reproduction of classical music.

STEREOPHONY

The term stereophony (from the Greek *stereos*, solid, and *phonos*, sound) was coined to describe the phenomenon of aural spaciousness that surrounds us and that we detect with our binaural hearing. The aura of sound is described as ambience and has no connotation with 'two' or 'left and right' or any other misuse of the term stereophony.

In a concert hall, when listening to the sound of a single instrument, each of our ears picks up a very slightly different signal. The difference is much less than the wavelength of the sound. In fact, it is a very slight difference in the phase angle of the signal that we detect.

This signal is very delicate because of the extremely small potential difference. It can be destroyed very easily; it cannot be mixed, multiplexed or modified in any way. If subjected to any alteration it will be completely destroyed.

If the phase difference is destroyed, the reproduction of the sound that we hear can best be described as bi-phonic, i.e. two sounds emanating from two loudspeakers, but completely devoid of stereophony.

Although this phase difference is very delicate it gives us a great deal of information. For example, if we enter a

room in complete darkness we become aware of a number of parameters of the room. We can judge how large or small the room is; if it is full or empty; if there is furniture in the room and the approximate shape of the room. This is just a brief description, there is much more information that we glean from the phase difference of sounds that we hear. If the phase difference is picked up by two microphones that represent our two ears, preserved throughout any processing and reproduced by loudspeakers we will experience real stereophony.

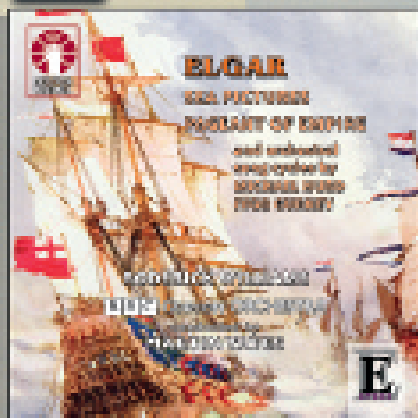
A very small number of loudspeakers are capable of preserving phase difference. Listening to a reproduction of a true stereophonic recording recreates the space occupied by the orchestra, the distance and position of each instrument, the ambience created by the sound of all the instruments. This ambience masks the ambience of the listening room to a large extent and gives the illusion of being in a large auditorium. One of the most obvious advantages is the elimination of the 'sweet spot', a gross type of distortion common to many loudspeakers - it does not exist in nature, and one does not pay a premium for a seat in the sweet spot in a concert hall.

There are many other benefits obtained by reducing the distortion produced by loudspeakers. These are much easier to demonstrate than to describe. Listening to real stereophonic reproduction of music is an extremely enjoyable experience; the loudspeakers disappear, and the listener is transported to the concert hall.



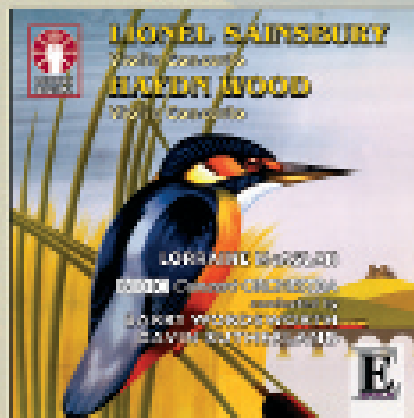
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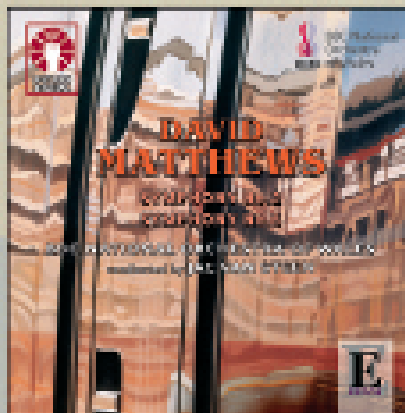


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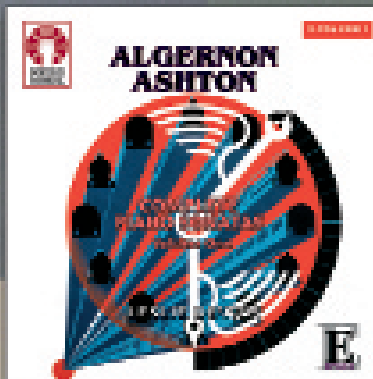


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REVIEWS

Early and unfamiliar gems on EPOCH label

The latest releases on Mike Dutton's Epoch label are set to broaden our musical horizons. First, a CD that brings to light comparatively little-known early works by R. Vaughan Williams, William Alwyn, York Bowen and Hubert Parry. Most of the pieces were written before the composers had developed a mature style, which probably explains why the works were almost forgotten. This issue should surely reverse the situation!

Heroic Elegy & Triumphal Epilogue

This 1901 work by **Vaughan Williams** does not carry his obvious hallmark, although there are occasional hints of his unmistakable mature style. It is a strong and majestic work, originally intended to be part of symphonic rhapsody but stands as a distinct work for full orchestra. The last complete performance until now was in Leeds in 1905, conducted by the composer.

William Alwyn miniatures

Four of the following five short, but nonetheless effective, works from Alwyn's prolific output were written between 1923 – 29. Also included is a later (1946) more experimental piece Overture in the Form of a Serenade scored for solo soprano, wordless choir and small orchestra. Also:

Prelude: a brief work not staged in Alwyn's lifetime.

❖ *Peter Pan Suite*: short sketches of the characters in J.M. Barrie's story.

❖ *Blackdown – A Tone Poem from the Surrey Hills*

❖ *Ad Infinitum – a Satire for Orchestra*

York Bowen tone poem

Bowen's *Orchestral Poem 'Eventide'* is, thankfully, revived after some 80 years since it was last heard. With a tranquil opening, this lovely work is in a contemplative mood, with various instruments given solo passages to suggest aspects of evening.

Première Parry recording

Sir Hubert Parry composed the incidental music for Charles Kingsley's epic play *Hypatia*, set in 5th C Alexandria at the time of the decline of the Roman Empire. This first recording of Parry's arrangement of extracts as a concert suite features the BBC Concert Orchestra conducted by John Wilson. **CDLX 7237**

Arnell, Bate and Chisholm.

Also from Epoch is a 2009 recording of Martin Yates brilliantly directing the Royal Scottish National Orchestra performing works by:

❖ **Richard Arnell**. Arnell's prolific musical career blossomed in New York, where he was stranded at the outbreak of World War II until he returned to London in 1947. He was equally at home producing music for the concert hall or for film. Two works on this CD are: *Robert*

Flaherty – Impression. A single movement set of variations suggestive of various genre, such as film romance, ballet and orchestral symphony. Flaherty was a close friend of Arnell, and probably inspired *Black Mountain*. This very short sketch reflects some of the harshness of a New England winter.

❖ **Stanley Bate**, composer and pianist, began a brilliant career while still a teenager and had already come to prominence before 1939. However, his erratic lifestyle led to his death in 1958 at the age of 47. He composed *Symphony No. 3* in 1940 but it was not performed until 1954. It was popular for the next few years but after Bate died it was forgotten, as was the composer, until 1986. It is a powerful work, reflecting emotions induced by war, sensitively interpreted by Martin Yates.

❖ **Erik Chisholm** wrote much of his music for ballet and theatre. *Pictures from Dante* is based on his music for the ballet *Piobaireachd* and consists of two contrasting movements: a vividly chilling *Inferno* and a lighter more lyrical *Paradisio*.

Again, a beautifully produced CD and one well worth recommending to RMS groups wishing to extend their repertoire. **CDLX 7239**

First orchestral works by Corp

Composer and conductor **Ronald Corp**, known as a composer of choral music, directs the Royal Liverpool Philharmonic Orchestra in the first recording of his three orchestral works:

❖ *Symphony No. 1*. Four contrasting sections compile a single musical journey from darkness into light.

❖ *Piano Concerto No. 1*. In a late-romantic style, it has been described as "the most winningly successful British piano concerto of the last 40 years." The internationally acclaimed pianist Leon McCawley gives the work the dazzling performance it deserves.

❖ *Guernsey Postcards*. A jolly sinfonietta in three movements celebrates the sights and sounds of Guernsey.

Another Dutton must!

CDLX 7233

Hyperion's Baltic Exchange

With the choir of Trinity College Cambridge, conducted by the renowned choral director Stephen Layton, Hyperion has produced a stunning recording that captures the essence of the rich singing culture of the Baltic States where songs mark every important public or private occasion. The choral works here are by the contemporary Baltic composers Prauliņš, Einefelde, Sisask, and Miškinis. Their music is so compelling, and at times haunting, that these composers' names will become as familiar they might seem strange at first.

❖ **Uis Prauliņš**. *Missa Rigensis* is an imaginative and exciting but disciplined setting of the liturgy. Composed for the famous Riga Dom Boys Choir, it was first performed at Easter 2003 in Riga's medieval cathedral. *Laudibus in sanctis*, an exultant setting of Psalm 150, was written especially for this recording and dedicated to Stephen Layton. Throughout the sustained motion of the music are hints of Prauliņš's background in rock music.

REVIEWS

❖ **Einfelde.** A cycle of poems by the Latvian poet Bārda inspired the haunting melodies of this composer's songs of the earth: *Evening, Prayer and Heaven*.

❖ **Sisask.** A pulsating primitive incantation in dance rhythm embodies *Benedictio*, a joyfully exultant blessing.

❖ **Miškinis.** Two works by this prolific composer exemplify the revival of folk song in what became known as Lithuanian Minimalism. *Angelis suis Deus* is a harmonic miniature written as a 40th birthday present for Stephen Layton, while *Pater Noster* features a lone soprano repeating an Amen that fades into silence.

Any diehard who thinks that nothing was written after 1900 must surely think again after listening to such compelling music as this!

CDA67747

Rautavaara choral works

Also from Hyperion comes a selection of choral works by the Finnish composer Rautavaara, possibly best known for his *Cantus Arcticus*, a thrilling atmospheric composition scored for birdsong and orchestra.

Here Suite de Lorca, Canción de nuestro tiempo, Canticum Mariae Virginis, Magnificat, Our Joyful'st Feast, In the Shade of the Willow and Die erste Elegie are groups of songs that illustrate the composer's range of style and flair for capturing in music the range of emotions with telling force. James Burton conducts the acclaimed chamber choir, Schola Cantorum of Oxford, in another superb Hyperion issue. I strongly recommend these two CDs to anyone wishing to venture into unknown territory but isn't sure where to start!

CDA67747

Ivanhoe on CHANDOS

Sir Arthur Sullivan's opera of Sir Walter Scott's novel Ivanhoe is a far cry from the topsy-turvy style of *The Mikado* or any of the other light works he composed in collaboration with W.S. Gilbert for D'Oyly Carte, although it is equally distant from grand opera. Most reference books and Sullivan himself dismiss it as a failure. Nevertheless, it had a very long and undeniably successful first run.

Sullivan had long wanted to write a serious opera and with Ivanhoe he aimed to create a truly English national opera, devoid of foreign influences. It is dedicated to Queen Victoria, implying that it was composed at her suggestion. The score is by turns dramatic, melodic and light in texture. A bevy of well-known principals give as convincing a performance as the opera allows and the Adrian Partington Singers are a sound and attractive chorus.

There might be no challenge to the musical intellect but this is not a lightweight composition. Sullivan has achieved his aim to write a serious opera and Ivanhoe is worth a try. On three CDs, this excellent recording of a little-known work by a well-known composer is worth exploring.

CHAN 10578

Naxos A – Z of the classics

In my editorial I mentioned this highly informative 2 CD set as an excellent reference and source of short musical examples for RMS groups that might run a Beginners Please! course to attract new members. But the well-informed enthusiast will also find the accompanying illustrated book of almost 1000 pages invaluable. It covers classical music across centuries and continents, with details of the life and works of composers, from Aaltoila to Zwilch, via Bach, Beethoven, Mozart and others. It can open the door for newcomers and also shed new light on the familiar for the devotee.

Naxos 8.558212

Also from Naxos is the Easy-Listening Piano Classics series that could well support beginners' course. Details from Select Music 01737 645000.

The Music Goes Round and Around: Basil Tschaikow

ISBN 978-184426-647-0, 420 pages, published by FASTPRINT PUBLISHING 2009

Basil Tschaikow played the E flat clarinet in the Philharmonia Orchestra (which became the New Philharmonic Orchestra after Walter Legge relinquished ownership of it in 1964) and was also a member of the London Philharmonic, Royal Philharmonic and Philharmonia Orchestras. Much of Tschaikow's book is set against his Russian/Jewish origins but its scope and range of subject matter is wide, well-informed and compellingly written. His insights into the conductors he experienced show obvious affection, particularly for Sir Thomas Beecham, who is given a whole chapter. But there is much of interest about Bruno Walter, Herbert von Karajan, Victor de Sabata and Simon Rattle.

Tschaikow's detailed accounts of Performing Rights, the Musicians' Union and Tschaikow's directorship of the National Centre for Orchestral Studies, his brainchild to create a training orchestra for youngsters, provide an important source of study of these aspects of music. This inside look at a London orchestral performer's work from mid-WW2 to the late 1970s is impressive yet very readable. It is a book you will find hard to put down once you embark.

Jim Bostwick

One of the most absorbing and entertaining books of its kind. Basil Tschaikow does more than tell the story of how changes and developments in the 20th C have affected musicians working lives. He fleshes out the substantial skeleton of professional detail with personal and captivating anecdotes that show the private musician behind the dinner jacket image.

TMS

Wyastone celebrates Lyrita's 50th anniversary - see p. 18

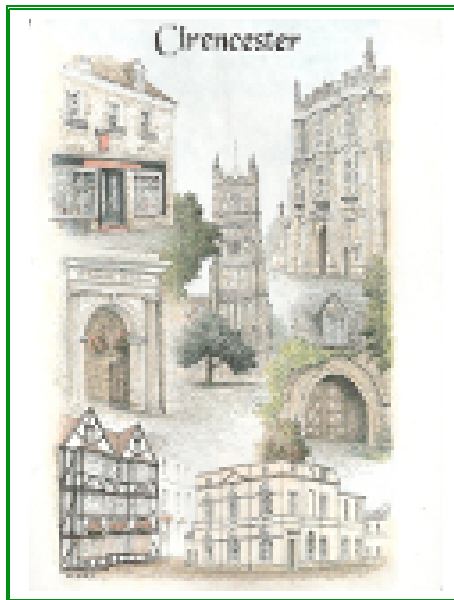


CIRENCESTER PLANS FOR THE FRMS 2010 AGM

The many attractions in this historic town make the AGM worth a special visit

Cirencester RMS is looking forward to hosting the Federation AGM on 23rd October 2010 and plans are already in hand for the business and social aspects of the meeting. The town is steeped in history – even the venue for the AGM was originally the home of a 17th C wool merchant. From here there is easy access to our historic town.

Cirencester is a bustling market town with many interesting and independent shops, cafés and restaurants. The Market Place is dominated by the magnificent Parish Church, mainly 15th C. It is well worth a visit even though it is undergoing restoration and repair work. Behind the Church are the Abbey Grounds, which mark the site of the Abbey that was dissolved by Henry VIII. There are many beautiful and unusual trees to walk through surrounding the lake.



For the historically minded, Cirencester was the second largest Roman town after London (it was called Corinium) and we still have the Roman amphitheatre. The Corinium Museum has won awards, and houses superb examples of Roman artefacts and mosaics.

The walkers amongst you can enjoy Cirencester Park with its miles of rides and walks. The Park was laid out by Alexander Pope in the 18th C and the present Earl Bathurst allows public access during daylight hours. It can be entered from Cecily Hill, a short walk from the Market Place. The

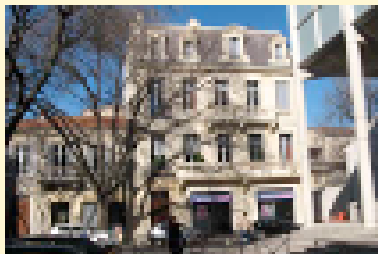
gates to the Park are just beyond the Barracks. So we do hope you will attend the AGM and extend your visit to enjoy all that Cirencester has to offer. We hope to see you at the Conference facilities of the Stratton House Hotel, Gloucester Road, Cirencester (Tel. 01285 651761).

* Remember the date! **23rd October 2010** *

Opera Holidays in the South of France

A new holiday concept for lovers of the **Mediterranean climate** and **opera**:

A spacious, fully furnished and equipped 3 bedroom apartment in the centre of historic **Nîmes**, **PLUS** an opportunity to attend live performances in the region's opera houses (**Montpellier, Avignon, etc.**) **AND** enjoy **FREE High Definition** screenings of world class operas and ballets in a unique "**Personal Opera House**".



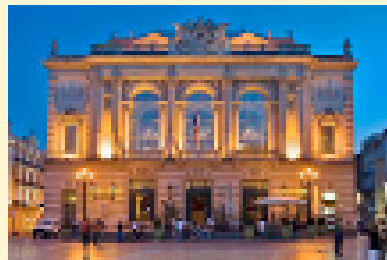
The 120 sq m "**Diva**" apartment is on the first floor of an elegant building in the centre of Nîmes next to the "Carré d'Art". This library and art gallery stands on the site previously occupied by France's N°2 Opera House - until it was destroyed by fire in 1952. Sleeps up to 6 people (2 doubles and 1 twin). Well-equipped kitchen, bathroom, separate WC, etc.

**All for as little as
£120 per person per week !!!**

Make up a party and get the lowest rates!



Fly to Nîmes with **Ryanair** from London Luton or Liverpool - www.ryanair.com

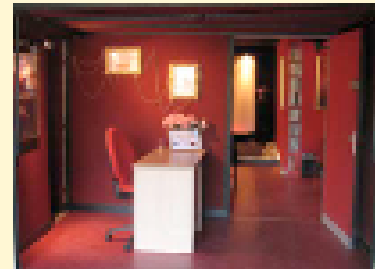


Montpellier and Avignon are just 35 minutes away by train - and both have charming opera houses that stage excellent productions. The Montpellier Opéra Comédie (pictured above) offers a particularly attractive programme - and top price seats are only 45 Euros!

We can help you book !



The history of Nîmes goes back to Roman times - and many superb monuments bear witness to that period. Then there are all the quaint old streets, cafés, elegant gardens, intimate restaurants, amazing food market, and so much more.... All within a few minutes' walk of the apartment !



L'OperaDou

A private theatre devoted to showcasing **operas, ballets & classical concerts** projected onto a **330 cm screen** with **breathtaking** quality.



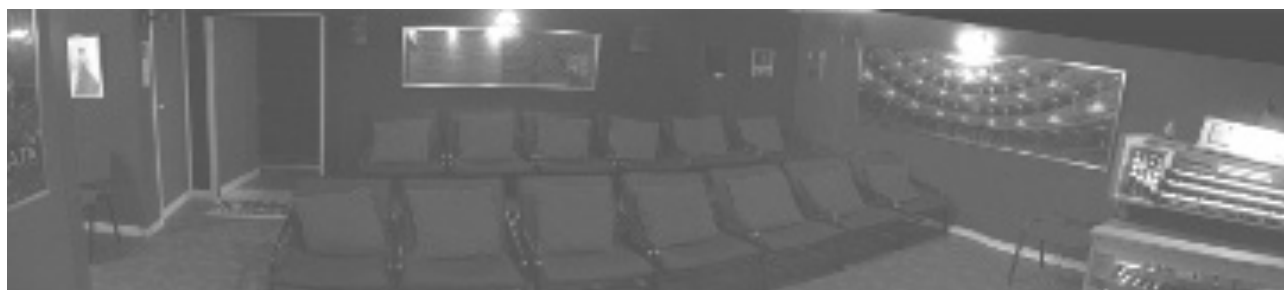
**HIGH DEFINITION
Image and sound**

At least 2 screenings during your stay!

To view the apartment & make bookings:
Visit www.operaholidays.info
or e-mail: operadou@orange.fr



From garage to Personal Opera House



Gordon Smith, founder of **L'OperaDou** considers whether the experience of opera, ballet and classical music with High Definition image and sound on Blu-Ray is "better than being there".

How it all began

It all began as a home cinema project in a double garage underneath our house in the south of France. Then came the discovery that opera on DVD was pretty good when projected onto a 330 cm screen with decent DTS sound. And then came High Definition.

As more and more operas, ballets and classical concerts were released on Blu-Ray, it soon became obvious that watching them on a big screen with a stunning full HD image and incredible sound was a truly amazing experience! We therefore decided to make the home cinema into a fully-fledged "personal opera house" with appropriate decoration and accessories to create the right atmosphere. And complete with foyers and bar!

L'OperaDou* was born

It would of course be unbelievably self-indulgent to keep something like this to yourself, and so we shared it with a small circle of friends. Some were seasoned opera-goers, while others had never seen an opera before in their lives! But NONE had realised what High Definition under ideal conditions could deliver in terms of impact and sheer involvement.

That small circle grew and now, with one or two screenings every month to a dozen or so invited friends, **L'OperaDou** is doing its (small) bit to raise awareness of the opera and ballet now available on Blu-Ray. As a result, several in

our circle now go to local opera houses and the HD live transmissions from the New York Met, and are also expanding their own disc collections.

Non-commercial vocation

This is the real vocation of **L'OperaDou**, which is totally non-commercial. No financial contribution is required, although guests are encouraged to bring food and wine for the interval refreshments in the theatre's Rosenkavalier Bar.

This break allows everyone to discuss the production and whether it is better to pay £100 for a seat at a live performance, where you need opera glasses and get only a single viewpoint, or have the best seat in the house, or rather *all* the best seats in the house - for the much smaller price of a Blu-Ray!

There are currently around 100 confirmed and budding opera buffs on our mailing list, many of them British expats, and we are now spreading the news to a wider audience via our www.operadou.info website.

Opera holiday project

A further development is our *Opera Holidays in the South of France* concept, which is advertised in this issue. We hope it will enable us to welcome some of you to Nîmes and introduce you to this delightful, historic town and charming region. And of course to the delights of the HD classical music experience!

The image at **L'OperaDou** is provided by a Samsung BDP-2500 Blu-Ray player and an Epson TW2000 Full HD projector, with the high resolution 6 channel LPCM sound fed into a Pioneer VSX-1015 receiver. Three 6-channel Dakiom feedback stabilisers add convincingly enhanced presence to the sound delivered via a vintage Kef setup (including a pair of legendary 104/2 floorstanders). The bottom line is handled by a 10 inch Velodyne subwoofer.

*The name loosely means "Little Opera House" in the regional Occitan language.

Wyastone celebrates Lyrita's 50th Anniversary

Commemorative boxed sets celebrate 50 years of British music

Fifty years ago Richard Itter founded the Lyrita recording label with a dedicated aim to promote British music. At a time when the major studios favoured what was considered progressive and ignored traditional works from our own composers, this was a courageous step but one that proved successful. From Lyrita came outstanding recordings, many of them premières of little known works. With determined firmness of purpose, Itter

insisted on quality and employed the finest engineers and top class performers. Famous conductors, orchestras and soloists featured in some of the finest recordings ever made. The quality surpasses many modern digital recordings, as is patently obvious in the latest transfers. To mark the half century since Richard Itter put his vision into action Wyastone has issued fifty compositions by British composers in two highly collectible four-CD sets. Set 1

features composers from William Alwyn to John Ireland and Set 2 from Gordon Jacob to William Wordsworth. The discounted price for RMS members is £15 per set or £30 for both; this must be the bargain of the year. *SRCD 2337 & 2338* *Connoisseurs of the Lyrita recordings can test their knowledge by identifying the people on the poster shown inside the back cover of this issue. Answers on p. 21.*



Remembering Sheila Pezarro



On 27th January 2010, only a few weeks after she had expressed the delegates' thanks at the 2009 AGM, Sheila Pezarro died and the Federation lost a most loyal and long-standing supporter.

Sheila had been involved with the RMS movement since its Hoddesden days and attended every major event.

Vice-President Roderick Shaw remembers that she was a teller at the 1989 Annual General Meeting when the NFGS became the FRMS.

Sheila, with her husband Ted, was well known all over the country. Soon after they married in 1962 they moved to Ightham in Kent, where they were very active in the village and formed a Recorded Music Society. Over the years they lived in many different counties but were always members of the nearest RMS group and Sheila's practical friendliness was ever available.

Federation spokesman, Secretary Tony Baines, writes: *"It would be hard to think of a couple more dedicated to all that the Federation did. Not only were they familiar figures for many years at practically every event but also, typically, they would roll up their sleeves and get stuck into any chore that required attention. Sheila will be sadly missed."*

Allan Child, Chairman of Central Region says: *"I was privileged to know Sheila and Ted, not just as acquaintances but friends. There was scarcely an event that they did not support and if there were any tasks to be done they were likely to be found doing them. Our recent Autumn*

events at Olton would certainly have run less smoothly without their invaluable assistance in the kitchen. We were very much saddened to hear of Sheila's death; the Federation is the poorer with her passing.

On a more personal note, I shall treasure a memory from a Daventry weekend when I presented a programme. I heard a delighted exclamation from someone in the audience; it was Sheila, who had just discovered that her nephew was one of the performers on a disc I was using."

Robert Hardcastle, President of The Friends of Torbay, was particularly grateful for Sheila's organising skills at one of the many Torbay Music Weekends that she and Ted attended.

The Society had inherited the Bodkin Bequest, some 3000+ CDs to be sold in aid of funds for the TMW. Without fuss or preamble, and within a few hours at the beginning of the music weekend at The Palace Hotel, Sheila, helped by Ted, had categorised the collection, set up a shop with staggered opening hours between sessions and by Sunday evening everything was sold!

Sheila will be remembered by so many for her kindness, her forthright but always-constructive comment, quick wit and cheery demeanour. Although renowned for her readiness to help with quiet efficiency, Sheila was self-effacing and few were aware of how much she contributed to Federation events.

We shall miss her greatly but remember her with gratitude and joy. Our sincere deep sympathy goes to Ted and Sheila's family.

NEWS & VIEWS

FROM THE CHAIRMAN'S DESK

I have a copy of a three page article from the June 1936 edition of *GRAMOPHONE*. It was written by W W Johnson, a former Chairman of the National Federation of Gramophone Societies (NFGS). He began by telling us that our movement began in September 1935 when a group of gramophiles inaugurated a gramophone society at Gillingham in Kent.

Before fixing details of membership, subscriptions and procedure they agreed to make preliminary investigations into other societies in London and the Home Counties. They found that there were a number of thriving societies but some with long histories were on their last legs.

At the same time new societies were springing up. The Gillingham group sent a questionnaire to 40 other societies. Twenty nine forms were completed, eight were returned by correspondents regretting news of recent disbandment. This investigation showed that there were 30 societies in total: 21 in the south and nine in the north. Four were formed before 1914.

There appeared to be roughly 1500 members, giving an average membership of 40. Subscriptions varied between half a crown and 21 shillings per annum. The higher rates were charged where a society was purchasing its own reproducer. Most groups met fortnightly. Then as now, the programmes were given by members, musicians and musicologists and the programme content was generally much the same as it is today although one or two ideas might seem rather quaint to us. He wrote:

'One or two correspondents maintain that their groups are more than gramophone societies; they are, in fact, miniature music clubs at which members play or sing during one half of the evening. Two societies include radio in their activities, wireless programmes and technical problems of broadcasting and reception receiving a due share of attention.

For variety, there are many ways of introducing novel programmes from time to time in order to stimulate interest. Some suggestions culled from questionnaires are: (1) Ladies' evenings-always fascinating, so it is said! (2) Concerts arranged on a "Prom" basis; (3) Connoisseur and collector demonstrations'.

Federation had been mooted in the pages of *GRAMOPHONE* in 1924, but was not well received. One critic stated "any form of coercion, combine, or trade union among gramophonists would be obnoxious, and would do a lot of harm". There were many who thought otherwise. Mr Johnson was of the opinion that the first move would be to make good use of *GRAMOPHONE* which was ready and willing to render this service. He then went on to state:

At one time it devoted four full pages to reports: the average number of reports published during the past year was less than three a month! And there are thirty societies! By "society news" is meant not only reports, but general matters dealing with the welfare of the movement-new ideas for organisation, new types of programmes, competitions etc; in fact anything calculated to arouse interest. Far better to have twenty reports of fifty words than five of two hundred words. There have been complaints that reports are at present too long. The general reader is not interested in detailed descriptions, but likes short, pithy news items.

What wouldn't the FRMS give today to have such support from *GRAMOPHONE*!

The views of W W Johnson prevailed. The National Federation of Gramophone Societies (NFGS) was formed in late 1936 and became the FRMS when Roderick proposed the motion at the 1989 AGM.

In 2006 we celebrated the 70th anniversary of the FRMS; 2011 sees its 75th. The general feeling is that we should celebrate this event but how? Your suggestions would be very helpful and Secretary Tony Baines, or any other member of the Committee would welcome your ideas - the sooner the better! Which leads me onto thoughts about thinking ahead.

John Davies

NEWS & VIEWS

WHAT'S IN THE SECRETARY'S POSTBAG? *FRMS Secretary Tony Baines reports*

Good news from France

Good news for Francophiles and opera lovers dropped onto my electronic mat just before Christmas. News of **OperaDou** will be seen elsewhere in this Bulletin, giving another example of a musical surfer discovering our website! More good news on the opera front this year was the affiliation of the Friends of the Welsh National Opera (Bristol Branch).

Not all news is good of course, and I was particularly sad to see the demise of the Leamington Recorded Music Society.

I well remember my visit there a few years ago. I had planned to arrive early and enjoy a quiet pub meal before the recital, only to find that all the town centre pubs were showing a big football match. None was serving food and all the cafés and restaurants were full. I finished up tucking into a Mars bar and a can of orange juice. We met in a delightful Georgian house. Then I found, so far for the one and only time (touch wood!) that my trusty little pocket-sized minidisk player would not connect up to their amplifier.

A young man passing through saved the evening. "You can play that through the television" he said. And so we did. It was a delightful evening spent with a delightful group of people. I congratulate the Leamington RMS, and all those societies that reach the point when they cannot continue, on the joy they gave to their members over the preceding years.

More sad news was to hear of the passing of Rita Plucknett, whom I remember meeting at the AGM in Salisbury a few years ago. Rita and her late husband Jack gave almost 100 years service between them to the Newport (IOW) RMS, Jack spending many years as Chairman, and Rita spending no less than 39 years as Secretary. Such service is one of the hallmarks of our great movement.

Closure forestalled

Unexpected good news on the other hand came from the Winscombe RMS, who last year foretold of their coming demise because of falling numbers. In the event they decided against closure and arranged to meet in smaller and, by the sound of it, quite delightful premises. Long may they enjoy their musical evenings.

It would be nice to think that other societies experiencing difficulties could take such a positive attitude, especially those who close the doors with 50 or so members.

For the hard of hearing

A recent enquiry raised the question of the provision of an induction loop to help the hard of hearing at music societies. Recent legislation has implications for employers and educational establishments but, as far as I know, there is nothing hard and fast for leisure activities. This of course would be the concern of the proprietors of the premises we use, rather than music societies themselves. It would be interesting to know how many societies meet in premises with this facility.

Days of yore on the website

Recently I was trying to discover details of past Presidents of the Federation, in particular when Sir Adrian Boulton retired from the office. Feeding *Adrian Boulton Music Societies* into Google led me immediately into the *Gramophone* magazine online archive. I was amazed to see how much coverage *Gramophone* gave to the Federation in those days. I found myself reading an account of the 1954 AGM.

Talking of sterling service to the movement, I read that at this meeting a certain R. Shaw was appointed Federation Secretary. In years to come, Roderick was also to serve as Federation Chairman and now, as one of our Vice-Presidents, he is still a familiar figure at AGMs and Music Weekends.

Society Notes in the Autumn 1954 edition reported the doings of some societies no longer with us, including The Kuala Lumpur GS. Among societies still in existence, the City of London Phonograph Society (sic) gets a mention, as do the societies at Bournemouth, Cheltenham, Croydon, Exeter, Olton, Sheffield (both societies), Southampton and the Wagner Society. Also, somebody was hoping to get together enough 'users of LPs' to form a group in Oxford. And was the Verdi Society, meeting in Liverpool, the present Liverpool Opera Circle?

When I revisited the site I found myself at the first post-war AGM in 1946. Christopher Stone wrote his lengthy report in a laid-back, semi-poetic style reminiscent of the cricket commentaries of the late great John Arlott. The meeting was hosted by EMI at Abbey Road Studios. After the meeting they treated the delegates to some rare recordings. What is it about all this that reminds me of the old song *Buddy, can you spare a dime?* We used to be somebody in the world of music. We still are, but it has been forgotten in some quarters.

NEWS & VIEWS

FORWARD LOOKING, FORWARD PLANNING

Looking ahead to ensure the smooth running of the FRMS

The announcement that Tony Baines, who gives unstinting sterling service as the Federation Secretary is beginning to think of standing down from office in the foreseeable future came as a blow to the committee. It made us realise that unless we plan for the future, we could face the same problem that begins to confront many societies today, namely the effects of anno domini. In short, we must anticipate and make adequate provision for the inevitable.

Maintaining vitality

Age takes its toll and is the major factor that causes societies to close down because of dwindling membership. An ongoing function of the FRMS committee is to help societies toward rejuvenation and give advice on how to maintain vitality.

The Federation is in its 75th year (and some of the committee members are there already!) and Tony's announcement made it obvious that we must look on our own doorstep to make sure that there will always be a vibrant team at national level.

This where YOU come in

As Chairman John Davies said at the AGM in October, everyone, from the National Chairman to the newest member of a RMS is part of the same team of dedicated music lovers. We all have a part to play and can ensure the health of the Federation for the next 75 years. With this in mind, we invite anyone to let us know if he/she would like to be one of the cogs in the currently well-oiled FRMS wheel.

What is required

In any profession, or in commerce, it is important that the right person is appointed for the right job. It can't be done in a hurry. The candidate must be given a comprehensive job profile and an opportunity to become familiar with how he/she would operate within the team.

As well as having the right qualifications, the candidate must be enthusiastic about the job. It can be taken for granted that every RMS member has enthusiasm for what makes us tick. What we don't know is what individual skills are waiting to be tapped.

Therefore, if you have experience in any of the following areas, and are willing to use them to make sure we keep going for many years, do ask for the appropriate job profile:

Organisation and chairmanship
Secretarial
Accounting
Technical audio/visual
Desktop publishing
Marketing
Website
Any other useful skill

Potential candidates will be invited to sit in on as many of the quarterly committee meetings as possible and to become very familiar with what the job entails. Later on, if you would like to get together with the person from whom you might take over, this could be arranged.

If you have any questions, or would like further information, please contact either:

FRMS Chairman John Davies:

Tel. 01270 627269

e-mail. chairman@thefrms.co.uk or

FRMS Secretary Tony Baines:

Tel. 01782 251460

e-mail. secretary@thefrms.co.uk

NB: This notice is not meant to spread gloom and doom but shows our concern to make a smooth transition as and when it becomes necessary to fill a vacant place on the committee.

HOW WELL DID YOU DO?

Answers to the questions about the LYRITA poster inside the back cover

Clockwise left to right:

1. Decca chief engineer **Kenneth Wilkinson**
2. Elgar's daughter, **Clarice Elgar Blake** (1890-1970) with conductor **Sir Adrian Boult**
3. Pianist **John Ogden** with composer/conductor **Bernard Herrmann**
4. Composer **Herbert Howells** with **Sir Adrian Boult**
5. Composer **Elizabeth Maconchy** with conductor **Vernon Handley**
6. Lyriter founder **Richard Itter**, Decca producer **David Harvey**, **Sir Adrian Boult** and **Norah Kirby** - companion of composer John Ireland's final years
7. **Sir Adrian Boult** with **Richard Itter**
8. **Lady Freda Berkeley**, Decca producer **James Walker** (back), pianist **David Wilde**, conductor **Nicholas Braithwaite**, composer **Lennox Berkeley**
9. Composer **Sir William Walton**
- Centre
10. **Kenneth Wilkinson** with composer/conductor **Imogen Holst** - daughter of composer Gustav Holst
11. **Vernon Handley**, **Joy Finzi** - wife of composer Gerald Finzi - Decca producer **Andrew Cornall**

PRESENTERS PANEL

FRMS PRESENTERS PANEL

Societies are invited to recommend successful presenters for inclusion in this section. Please note, there is a modest charge of £10 per entry per annum. An entry on the FRMS Website is also offered free. Officers and committee members of the FRMS are experienced presenters and can be contacted at the addresses at the back 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: alastair@aberdare.co.uk

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's book *Les Grottesques de la Musique*

Berlioz's songs for voice and piano

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 by 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 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:

Wide variety of programmes including artist and composer profiles. Most programmes feature audiophile recordings, and audio/visual presentations can be arranged.

No fee, minimal travel expenses only.

IAN BOUGHTON BA (Hons), DipMus

25 Bearton Green, Hitchin, Herts SG5 1UN

Tel: 01462 434318 Mobile: 07703 584152

E-mail: boughtontrust@aol.com

Website: www.rutlandboughtonmusictrust.org.uk

Talks about the life and music of his grandfather, composer Rutland Boughton, remembered today mostly for his record-breaking opera *The*

Immortal Hour and for his highly successful

festivals at Glastonbury, which he founded and

directed from 1914 - 1926.

Expenses only.

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

Debbie is a Canadian opera singer /performer.

She has toured over the UK and abroad.

Member of the Royal Society of Musicians,

Equity and the NAAA. Talks include:

American Round Up – series 1 and series 2

Northern Lights - an introduction to Canadian

composers. Fees £50 plus travel.

ALLAN CHILD

12 Highfield Road, Derby, DE22 1GZ

Tel: 01332 332649

E-mail: allan.child@thefrms.co.uk

FRMS Committee and Central Region Chairman.

Offers several serious and light-hearted programmes, all, hopefully, informative and entertaining.

Recent titles include:

The Sincerest Form of Flattery; Bredon Hill to

Egdon Heath; Fly, Envious Time

No fee; expenses minimal. Will travel.

MICHAEL COOKSON – new entry

29 Preston Rd, Lytham St Annes, Lancs FY8 5LB

Tel: 07749 269672

E-mail: michaelcookson@hotmail.co.uk

Reviewer for the Music-International website.

Presenter at RMS in the Northwest of England.

Current programmes include:

Late Romantic British Music; French Grand

Opera; Stanford and his European Circle;

Grainger the Enigma; The Great Berlin

Philharmonic;

Johann Sebastian Bach.

No fee. Expenses only

MAGGIE COTTON

57 Elmfield Crescent, Birmingham B13 9TL

Tel; 0121 449 3196

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

Website: www.percussionworkbook.com

First professional female percussionist in a UK symphony orchestra. CBSO 40 years (18 with Simon Rattle).

Author of :

Percussion Workbook: details of repertoire's

timpani/percussion requirements.

PRESENTERS PANEL

Agogo Bells: friendly guide to schools percussion
Wrong Sex, Wrong Instrument - an autobiography
 Her presentation: *Red Light District* lifts the lid
 off recording sessions - warts and all!
 Fee £50 plus negotiated travel expenses.

DINMORE RECORDS

11 Romsley Hill Grange, Romsley
 Halesowen B62 0LN. Tel/fax 01562 710801
 E-mail: paularden@virgin.net
 Small, independent classical record label with its
 own location recording and post-production
 facilities, run by a professional musician.
 Contact Paul Arden-Taylor for 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. Travelling expenses negotiable.

THE DVORÁK SOCIETY

Promotes the music of all Czech and Slovak
 composers. A few of its members 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 631274.

E-mail: secretary@dvorak-society.org

Website: www.dvorak-society.org

No fee but expenses might be requested.

THE ELGAR SOCIETY

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 Rd, 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 07752 273558

E-mail: christopherfifield@ntlworld.com

Freelance conductor. Talks include:

Bruch's music beyond the first violin concerto

The life and work of conductor Hans Richter

The life of Kathleen Ferrier

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

Recording unknown repertoire for Sterling label

Ibbs and Tillett – the agency's artists

Fee: Negotiable.

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 at Leeds

College of Music. Member of the Incorporated

Society of Musicians and the British Academy of

Composers and Songwriters.

Various and wide ranging entertaining topics.

Contact to discuss availability, fees and your

Society's requirements.

JOHN GILKS

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

There's Magic abroad in the air;

Music of Saint-Saëns/Music of Grieg;

Dancing through the years;

C is for Composer;

Creating good habits: the story of Simon Rattle

Cylinders to CDs; Vive La France!

Expenses only.

JOHN HUMPHRIES

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

Subjects include:

Charles Villiers Stanford: arguably Britain's
 greatest all round musician; teacher of many
 early 20th C British composers, and tireless
 promoter of British music.

William Yeates Hurlstone: outstandingly gifted
 pupil of Stanford, who might have rivalled
 Purcell and Elgar in importance had he lived
 longer.

Expenses: negotiable. Will travel anywhere.

ERIC JENNINGS

9 Hillside Road, Frodsham, Cheshire WA6 6AW
 Tel: 01928 733209. E-mail:

fizneric@tiscali.co.uk

For 31 years principal trombone with the Royal
 Liverpool PO. Subjects include:

Conductors I have known and worked for;

PRESENTERS PANEL

The life and times of Beethoven; Life in the Orchestra; Rio de Janeiro; A Musician Becoming
Fee: £50.00 + expenses for non-local presentations.

BERESFORD KING-SMITH

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 include: *Crescendo! - The Story of the CBSO*
The Story of Birmingham's Choral Societies
What is Genius?/Six Special Singers
Bach and the Bible

Fee: £75 includes travel up to 15 miles.

MICHAEL JONES GBSM ABSM – new entry

Corners, Mount Rd, Stourbridge, West Midlands
DY8 1HZ. Tel/fax: 01384 393706

Pianist, lecturer and writer. Programmes on:
Britain & Russia – a closer affinity than realised?
They Went Abroad: ex-pat British composers;
Midlands Pianists on air: unpublished 1950/60s recordings;
Composers & other Musicians Speaking: archive recordings

No fee. Reasonable expenses + accommodation.

CHRISTOPHER MORLEY

16 Melbourne Road, Halesowen B63 3NB

Tel: 0121 550 4482. E-mail:

cfmorley47@aol.com

Chief music critic of Birmingham Post; Midlands correspondent for Classical Music and other music publications. Illustrated programmes include:

Confessions of music critic

Changing critical attitudes to Elgar

The Symphonies of Gustav Mahler

Composers on record; The problem of bespoke music; Opera Now; Music of the mountains

Fee £120, inclusive of all reasonable expenses.

ELIZABETH MUIR-LEWIS

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

Professional singer and conductor, and the widow of the singer Richard Lewis. She talks about the life and voice of Richard Lewis, with outstanding archive recordings of legendary performances at Covent Garden and Glyndebourne, as well as amusing and interesting anecdotes.

Fee £100 -£150 plus travel.

DAVID NASH

Queen Anne House, Mill Lane, Shoreham,

Kent TN14 7TS; Tel: 01959 523214

Presentation *My Father, Heddle Nash –* reminiscences of one of England's finest ever tenors, from within his family circle, illustrated with recordings.

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No fee or expenses but we do bring discs to sell.

CLIFFORD OCCOMORE

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

Tel: 01293 405972; mobile: 07747 388940

E-mail: cliff_occo@yahoo.co.uk

Themes of presentations arranged by discussion with programme secretaries. A wide range of interests to accommodate Societies' requirements. No fee. Travel expenses reasonable and negotiable.

DR GEOFF OGRAM, Secretary Stafford RMS

6 Silverthorn Way, Wildwood, Stafford ST17
4PZ

Tel: 01785 663423

E-mail: geoff.ogram@talktalk.net

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

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

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

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LYNNE PLUMMER

52 Judkin Court, Century Wharf,

Cardiff CF10 5AU. Tel: 02920 489332

E-mail: lynne@lynnepummer.co.uk

Professional career as a broadcaster with the BBC and other stations. Illustrated talks with interviews on various topics, including:

The Importance of the Double Bass;

Not as Simple as it Looks – behind the scenes at the opera; Gardens in Music; Sound portraits of

various soloists, conductors and other music

makers.

Will travel. Fees negotiable + expenses.

PRESENTERS PANEL

TONY POOK (York RMS)

1 Lower Friargate, York. YO1 9SL.

Tel: 01904 642407; E-mail: tpook@talktalk.net

Presentations are from the lesser-known but tuneful repertoire of the 19th and 20th centuries. Particular interest in American, British and Czech music.

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Travel expenses only.

DR. JIM PRITCHARD - THE GUSTAV MAHLER SOCIETY UK

15 David Avenue, Wickford, Essex SS11 7BG

E-mail: jpritchard@mahlersociety.org

Website: www.mahlersociety.org

Formerly of the Wagner Society and now Chairman of the GMS UK. Talks on Wagner (such as *The Ring Road to Bayreuth*), and something about Gustav and Alma Mahler, entitled *A Marriage of Convenience?* performed with his wife, Alessandra. No fee; reasonable expenses requested.

MISS JOY PURITZ

149e Holland Rd, London W14 8AS

Tel: 020 7494 3130 (day) 020 7602 4187 (evening).

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

95 Nightingale Rd. Hitchin Hertfordshire SG5 1RL

Tel: 01462 458614; Mobile: 07711 617561

E-mail: paulrooke@hotmail.com

Web site: pauladrianrooke.com

Retired music teacher. Music Adviser, The Rutland Boughton Music Trust. Talks on Rutland Boughton, 19th century British music and most musical subjects.

Expenses only.

DONALD ROOKSBY

Glanrafon, 14 Heol Garrog, Eglwysbach,

Colwyn Bay, North Wales LL28 5AQ.

Tel: 01492 650244. Founder of Derby Music Circle and general manager Hyperion Records until 1986.

Subjects include:

Britain's Brightest Record Label: some recent issues from Hyperion

Rare Pleasures – some neglected Mozart

Off the Beaten Groove: a search in musical byways.

No fee Hyperion talk; others minimum expenses.

Midlands, N. England, Wales, Scotland preferred.

BASIL TSCHAIKOV – new entry

Apt. 31, Royal Arch Court, Norwich NR2 3RU

Tel: 01603 766123. E-mail: bnickt@homecall.co.uk

Former member LPO, RPO, Philharmonia (Chairman several years); founder and first Director National Centre for Orchestral Studies; Chairman, now President Emeritus, Music Preserved Archive. Played with Beecham, Stokowski, Klemperer, Karajan, Barbirolli, Davis, Heifetz, Rubinstein, Rattle, Rostropovich, Schwarzkopf.

Just published *The Music goes Round and Around*.

Presentation: *Recording with Legends*.

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CLIVE WILKES

70 Filching Road, Eastbourne, East Sussex

BN20 8SD. Tel: 01323 724916.

Current programmes include:

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In preparation, The Golden Age of Russian Opera.

Further details on request. Expenses only.

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Tel: 01462 730490. E-mail: ccwilmers@bigfoot.com

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DAVID WILSON

142 Greenway, Hayes, Middlesex UB4 9HX

Tel: 020 8841 9166.

E-mail: drwilson24@googlemail.com

Subjects covered include:

Kathleen Ferrier; Solomon

Adolf Busch and the Busch Quartet

Sir Henry Wood; Myra Hess

No fee. Southeast England preferred.

RALPH WOODWARD

114 Histon Road, Cambridge CB4 3JP

Tel: 07711 384218

E-mail: ralph.woodward@btinternet.com

Website: www.ralphwoodward.net

Ralph is a young(ish) freelance conductor.

Talks include:

What I do (musical background and working life)

The music of Benjamin Britten

The cantatas of J S Bach.

Fee + expenses – will travel.



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Flagstone Farm is set in twelve acres of idyllic fields and woodland rich in wildlife. The setting is picturesque with superb views over the North Cotswold countryside, and the town of Stow on the Wold is just two miles away.

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There will be a variety of composers and styles, from the Renaissance polyphony of Palestrina to the modern styles of Arvo Pärt and Igor Stravinsky. Among the other great composers to be featured will be Haydn, Bach and Verdi.

with Terry Barfoot and Gwyn Parry-Jones

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Notable Anniversaries for 2011

Compiled by Brendan Sadler

Two names stand out from the list of composers for 2011. Franz List, who was a key figure in the development of the Romantic Movement. One of his most famous successors was Gustav Mahler who, if one does not feel that one has a surfeit of him in 2010 (the 150th anniversary of his birth), can be enjoyed still further!

Performers reaching landmark birthdays include:

90 Louis Fremaux, one time Principal Conductor, City of Birmingham Symphony and Sena Jurinac, Soprano,
80 Alfred Brendel and Gennadi Rozhdestvensky; **70** Martha Argerich, James Bowman and Christopher Hogwood
60 Julian Lloyd Webber; **40**; Chilingirian Quartet

Composers (b = born; d = died)

27 08 1611	Victoria, Tomas (Sp) d
11 09 1711	Boyce, William (Eng.) b
25.12.1711	Mondeville (Fr.) b *
17.01.1751	Albinoni, Tomaso (It.) d *
10.9.1751	Campagnoli, Bartolomeo (It) b *
25 05 1811	Thomas, Ambroise (F) b
22 10 1811	Liszt, Franz (Hung) b
30 06 1861	Arensky, Anton (Rus) b
14 12 1861	Marschner, Heinrich (Ger.) d
08 03 1911	Hovhaness, Alan (US) b
18 05 1911	Mahler, Gustav (Aus) d
14.06.1911	Svendsen, Johan (Nor.) d *
06 04 1911	Tate, Phyllis (Eng.) b
07 07 1911	Menotti, Gian Carlo (US) b
26.04.1951	Carpenter, John Alden (USA) d*
20 02 1961	Grainger, Percy (Aust) d

*Denotes contribution from Roger Hughes

Compositions (fp = first performance; p = published)

(This list is selective due to considerations of space)

1611

Byrd	Psalmes, Songs and Sonnets p
Schütz	Italian Madrigals p

1661

Lully	Ballet de l'impatience Ballet des saisons Ballet de l'Ercole amante
-------	---

1711

Handel	Rinaldo, opera
Scarlatti, A	Tolomeo e Alessandro, opera

1761

Gluck	Don Juan, Ballet
Haydn	Symphonies No 3 to 8

1811

Beethoven	Ruins of Athens, incidental music King Stephen, incidental music Choral Fantasia Piano Trio No 6 (The Archduke) Piano sonata No 26 (Les Adieux) p
Weber	Abu Hassan, opera Bassoon Concerto; Clarinet Concertos Nos. 1 & 2; Concertino for clarinet

1861

Balfe	Bianca, opera
Brahms	Piano Quartet op.25 Variations on a theme of Handel
Dvorak	String Quintet
Ponchielli	La Savoiarda, opera
Rimsky-Korsakov	Symphony No 1

1911

Bruch	Concertstücke, for violin
Cui	The Captain's Daughter, opera Violin Sonata p
Debussy	The Martyrdom of St Sebastian
German	Coronation March & Hymn
Glazunov	Piano Concerto
Humperdinck	The Miracle, incidental music

Mascagni	Isabeau, opera
Nielsen,	Violin Concerto
Rachmaninov	Six Etudes-Tableaux
Ropartz	String Quartet No 2
Satie	En habit de cheval, for orchestra
Sibelius	Symphony No 4; Rakastava, Suite
Stanford	Symphony No 7
Smyth	March of the Women Three Songs for Sunrise
V Williams R	Five Mystical Songs
1961	
Arnell	Brass Quintet
Arnold	Symphony No 3 Divertimento No 2 for full orchestra
Barber	Dies Natalis, choral preludes
Bennett	The Ledges, opera; Suite Francais for small orchestra; Oboe Sonata Visage, electronic music with voice
Berio	Concerto for violin and chamber orchestra
Berkeley	Five pieces for violin & orchestra Structures for two pianos, Book 2
Boulez	Cello Sonata; War Requiem
Britten	Symphony No 6
Chavez	Soli No 2, for wind quintet
Davies	String Quartet Te Lucis Ante Terminius
Fricker	Twelve studies for piano Cantata, for tenor & chamber ensemble
Goehr	Suite for six instruments
Hanson	Bold Island, suite
Harris	Canticle to the Sun, cantata
Henze	Six absences, pour le clavecin
Hoddinott	Piano Concerto No 2 fp Violin Concerto fp
Jacob	Trombone Concerto Fantasia on Scottish tunes
Khachaturian	Piano Sonata
Ligeti	Fragment for eleven instruments
Lutoslawski	Jeux vénitiens
Lutyens	Symphonies for piano, wind, harp & percussion; Catena, Cantata
Musgrave	Serenade, for five instruments Sir Patrick Spens, for tenor and guitar
Penderecki	Fluorescences, for orchestra Polymorphia; Threnody for 52 inst.
Piston	Symphonic Prelude
Poulenc	Le Dame de Monte Carlo, Concerto for ten instruments
Rawsthorne	Improvisations on a theme by Constant Lambert
Rubbra	Cantata da camera
Shostakovich	Symphony No 12, (1917)
Tippett	Magnificat & Nunc Dimittis
Walton	Gloria
Weinberger	Ein Walserouverture
Williamson	Organ Concerto

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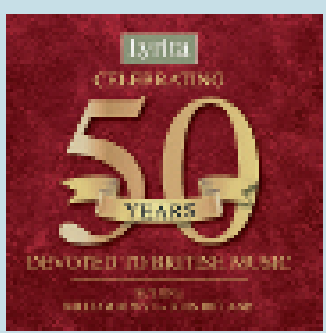
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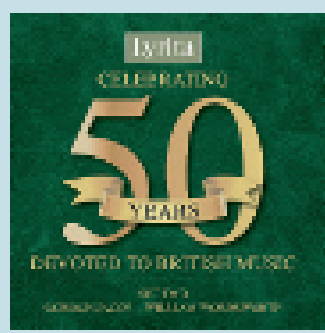


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DISC OF THE MONTH

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CHAN 10582



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On this his first disc of arias, the leading baritone and dramatic interpreter Gerald Finley explores a broad range of repertoire: old favourites, hidden treasures, and roles which he himself has created, among them J. Robert Oppenheimer in John Adams's *Doctor Atomic* and Harry Heegan in Mark-Anthony Turnage's *The Silver Tassie*.

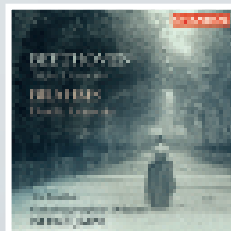
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Film Music

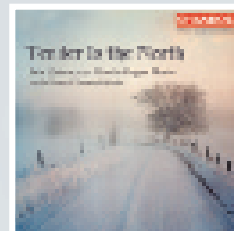
A brilliant conductor and composer, Bernard Herrmann is arguably the most innovative film composer of the 1940s, '50s and '60s. Rumon Gamba here conducts music from *Citizen Kane* and *Hangover Square*, two of Herrmann's best-loved scores, which fully deserve attention on the Chandos Movies label.

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