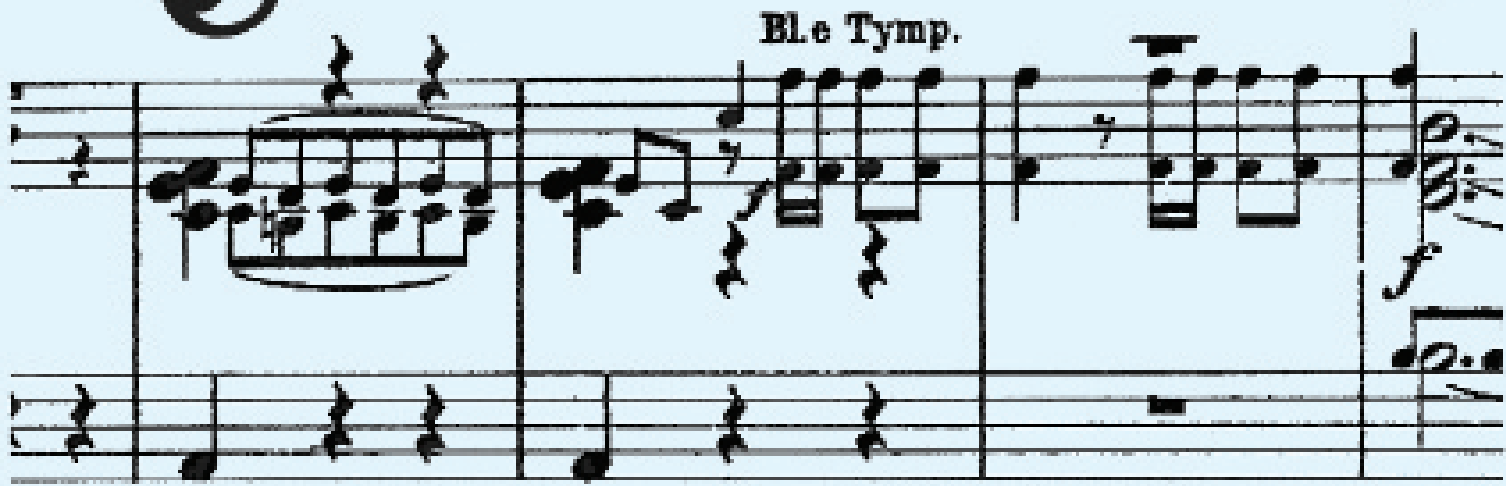




# Bulletin

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*Spring 2011*  
*No. 154*  
*£1.75*

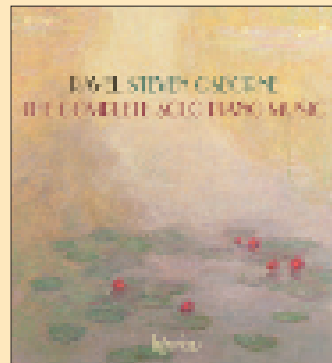
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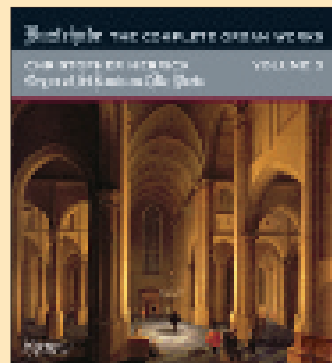


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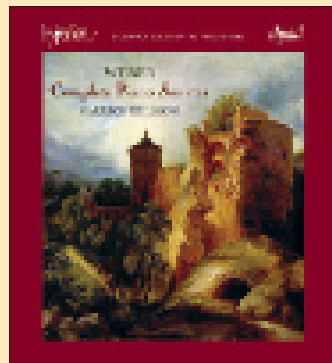
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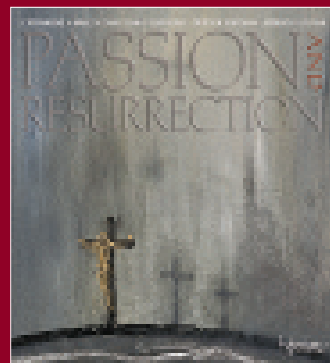


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As part of Liszt's anniversary year Hyperion turns to some of the composer's most underrecorded and underperformed works. Liszt's piano music is so much in the foreground that his works for orchestra have been almost forgotten. Here we present a fascinating selection.

BBC SCOTTISH SYMPHONY  
ORCHESTRA / ILAN VOLKOV

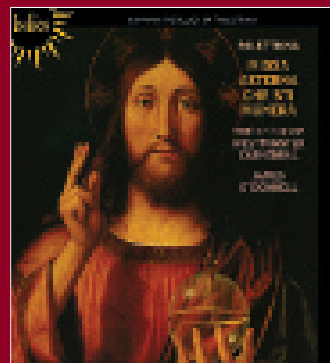


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CAROLYN SAMPSON / POLYPHONY  
BRITTEN SINFONIA / STEPHEN LAYTON



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PHILIPPE GRAFFIN  
ULSTER ORCHESTRA  
THIERRY FISCHER

# FRMS BULLETIN Spring 2011 No. 154

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### Editorial copy

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

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**Front cover:** Bars from the score of Haydn's Theresa Mass

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**www.thefrms.co.uk**

## EDITORIAL

### *Ave atque vale – hail and farewell*



#### **Hail**

Dozens of poets have waxed lyrical as they hailed springtime. And now, not only are snowdrops in flower but the Federation is also blossoming. We hail the new Western regional group and wish great success to the societies within the region and to their joint activities.

#### **...and farewell**

By way of the grapevine, the news might have reached some readers that this issue of the *Bulletin* is my swan song as Editor, although I shall not step down from the FRMS Committee until the AGM in October.

It has been enormously satisfying to produce a magazine that is focused on a subject close to my heart and I thank the many people who have contributed all kinds of material for publication. I also thank our readers most sincerely for their continued interest and valuable support.

A great bonus is that the job has brought me into contact with people from Land's End to John 'o Groats whom I might not otherwise have had the good fortune to meet – my husband for one!

Now I feel it is time for younger blood so, reluctantly, and in a parody of the WW1 popular song, I say: "*I don't want to leave you but I think I ought to go.*"

To use a cliché often quoted by politicians (usually to get out of a sticky situation!) I really would like to be able to spend more time with my family and friends. The situation is by no means sticky and under the wise, committed, and always loyal, Chairmanship of John Davies, whose jovial enthusiasm is renowned, the Federation reaches its 75<sup>th</sup> anniversary on very strong foundations that did not seem possible a few years ago.

#### **Joy of team work**

It has been a joy to work with a wonderful bunch who could have invented the concept of team spirit. For them 'hierarchy' is simply a measure of the responsibility they willingly assume and efficiently carry out. I shall miss them as colleagues but look forward to when we meet as friends at the various Federation and Society events.

#### **Welcome to Paul Astell**

Another important salutation. I am delighted that we have a first-class editor-elect. He is Paul Astell, whose professional background and long association with the recorded music fraternity make him ideal for the office.

Paul has been an active member of the highly successful Oswestry RMS since 1979.

He became a committee member two years later and has as he says: "been putting on the records ever since – but no LPs these days!" He also designs and produces the Society's annual programme of events and manages its website. Paul's professional life also involved the production of brochures and publicity material; he is therefore able to take over the reins as Editor as easily as falling off a log.

#### **Contact details**

The autumn issue of the *Bulletin* will be Paul's first. Publicity officers, secretaries and others that will be sending items for publication should make a note of the following telephone number by which to contact him:

**01691 771437**

The email address for the Editor will be as published at the back of the magazine and George Steele will redirect messages as soon as this issue has been published.



*Paul Astell, Editor elect*

We look forward to welcoming Paul to his first visit to Daventry this year and hope there will be a good crowd to meet him at this 75<sup>th</sup> anniversary event. See you there!

*Thelma Shaw*

## FRMS Annual General Meeting 2010.

*This overview of the AGM in Cirencester on 23<sup>rd</sup> October 2010 outlines the main business points and gives an account of the important social events that forge links between societies from all parts of the UK. Ed.*

### Warmth & charm



*Lady Jill Charnley, Chairman of host Society, Cirencester RMS*

Tremendous efforts on the part of the hosts, Cirencester RMS, made the FRMS Annual General meeting a splendid and memorable event.

**Lady Jill Charnley** opened the meeting with a warm and charming welcome, saying that she and her committee had enjoyed an interesting time putting together a programme for the occasion. It included a recorded music presentation, a sumptuous dinner and a recital by The Four Seasons String Quartet.

In the well appointed and very comfortable Stratton House Hotel it all added up to an excellent autumn mini break for the delegates. Almost 60 RMS groups were represented, either in person or by proxy, and after the formal business delegates thoroughly enjoyed the entertainment.

### Chairman's Review

After the formal business preliminaries, **John Davies, FRMS Chairman**, gave his annual review of the past year. He began with news that two of the committee had received very different forms of recognition.

At the forefront of modern IT, Secretary **Tony Baines** had appeared on U Tube!

This was when he visited L'OperaDou in Nîmes and was interviewed by its founder Gordon Smith. This unique opera house featured in issue 152 last Spring.

More traditionally, The British Library invited **George Steele**, who manages our website, to submit the FRMS website for inclusion on the UK archive site as a representative of part of the UK documentary heritage.

Such an invitation is given to websites that demonstrate innovation and that reflect the diversity of contemporary interests.

On a sad note John announced the death of **Brian Cartwright**, a former FRMS Treasurer. Brian had fought a long battle against leukaemia and a tribute is paid to him on p.17.

### Changes ahead

John also gave notice of changes ahead as several positions will become vacant on the FRMS Committee in the near future.

**Thelma Shaw** will stand down after two long periods as Editor between 1992 and 2011 and the Spring 2011 edition of the *Bulletin* will be her swan song; **Tony Baines** will stand down after 9 years as Secretary, and Treasurer **Graham Kiteley** will hand over responsibility for organising the Federation's music weekend to a successor who will join the President Lyndon Jenkins in this work.

John thanked them all for their sterling service and various skills before announcing that he himself will stand down after ten years as Chairman.

### Music events

There were many notable music weekend and day activities during the past year, at national, regional and local level.

The Chairman gave warm thanks to Lyndon Jenkins, Graham Kiteley and Tony Baines for the great amount of work they do to ensure the continuing success of the annual Daventry music weekend event.

He also congratulated those responsible for the successful Scarborough and Torbay music weekends; regional organisers of music days and other events, with special congratulations to those that formed the new Scotland Region, and to all who support such events.

Before handing over to the Treasurer, John thanked his Committee for lively discussion and support at the Derby meetings and the delegates for their attendance.

### Treasurer's Report

Treasurer Graham Kiteley reported that all licences, PRS, PPL, insurances for public liability, equipment and Directors' Indemnity have been paid.

It had been a steady year that contained nothing calculated to frighten the horses, although a bit of a stir was caused by proposals from the previous Government to withdraw current exemption from PPL charges for charities and similar groups.

However, the RMS network has nothing to worry about – even if the Coalition team finds time to deal with such comparative trivia.

Total cash flow amounted to £81,000, of which 25% was generated by the Daventry Music Weekend.

The cost of the AGM in 2009 returned to a normal level after the difficulties experienced with the 2008 event held in Bristol.

Despite a reduction in sales that caused the surplus income from

the *Bulletin* to dip below £1200, the level of advertising income remained fairly steady so that the overall situation is most satisfactory. He had received five subscriptions to the *Bulletin* from the USA.

Graham stressed the importance of financial support from advertisers, some of whom had expressed disappointment at the response from readers. He appealed to affiliates to respond, even if simply to request a catalogue or information, but ALWAYS to mention the Federation.

If any reader would like a detailed accounting sheet, please send a stamped self-addressed envelope to the Treasurer, whose address is at the back of this issue.

### **Secretary's Report**

FRMS Secretary **Tony Baines** commended Cirencester RMS on their success in hosting the AGM. Attendance was greater than usual and the reservations for dinner and the recital were excellent.

He continued to deal with many enquiries, from individuals seeking to join a group or from societies wishing to contact similar groups. Other queries concerned insurance, copyright and technical matters and these were referred to the appropriate colleague.

Donald Rooksby, formerly of Hyperion, no longer gives presentations to societies but will continue his mail order service for Hyperion CDs on the same terms.

### **Comings & goings**

The Scottish Region had been revitalised, the Yorkshire and Central Regions were still active. Sadly, Les Warner of Southwest Surrey Region had died, but the region will continue. Little is known of other regional groups. New affiliates were from Blackpool, Preston, Drymen,

Exeter (Opera Speke) and Bradford-on-Avon; groups from Lostwithiel and Acton had made enquiries about affiliation.

Bristol and Perivale societies had closed, while two that are currently flourishing in the south of England (one with a membership of 190!) were in danger of closing because, in neither case, is anyone willing to take over from the elderly organisers, who are in their 80s.

After giving his report, the Secretary answered various comments and questions on insurance and copyright issues and delegates reminded that leaflets on these are available.

### **Officers, Committee & Examiners**

A list of the names of current Officers and Committee had been circulated previously. All were willing to stand and as there were no new nominations their appointment en bloc was proposed and approved unanimously.

The Treasurer reported that the independent examiners, **Alvin Robinson** and **Malcolm Pye** were both willing to continue and their appointment was approved unanimously.

### **Recruitment**



*Chairman John Davies listens to comments from delegates*

The Chairman expressed concern that the Federation is faced with the same problem as affiliates: anno domini taking its toll and no volunteers to take over from the several Officers wishing to retire. All had joined the Committee at the same time, hence the mass exodus.

A long discussion followed, with **Graham Ladley** (Oswestry RMS) reminding delegates of the grave situation in 2000, when the FRMS had almost self-destructed and had been saved by the present Committee.

**Mick Birchall** (Hinckley RMS and FRMS Committee) echoed this and said that he and most of the present Committee had put themselves up for election "because we cared" and were anxious to avoid a repetition of similar disruption.

Treasurer **Graham Kiteley** suggested that the FRMS is too modest and that affiliates should be made aware of its importance to them. The savings from centralisation are enormous and most societies would close if they had to bear the full costs for their own insurance and indemnity.

Much enthusiastic comment and positive suggestions for recruitment led into further considerations on publicity and promotion of the Federation.

### **Any other business**

**John Hardy** (Southport RMS) suggested that, for ease of recognition, the Committee should wear printed name badges and delegates should fill in their names on blank badges issued on arrival.

Before closing the meeting, the Chairman stressed that any practical proposals from affiliates would be most welcome and receive careful consideration by the Committee. After tea at 4.00pm delegates enjoyed a wonderful evening.

*(Since the AGM, volunteers have come forward to prepare as suitable replacements for the retiring Officers. A stable future for the FRMS now seems assured and proposals for appointments will be put forward at the 2011 AGM in Rochdale.)*

## ***On with the music***

After the formal business came tea and the first of the important social events that give an opportunity for far-flung groups to catch up with old friends and make new ones.

A record number of delegates attended dinner and the two music sessions

### ***Unusual recordings***

First, **Maureen Jenner**, Programme Secretary of Cirencester RMS, gave a fascinating presentation about instruments that are rarely highlighted as soloists.

Called ***Out of the Spotlight***. It was so entertaining and unusual that I have reproduced it in full as a separate article at the end of this report.



**Maureen Jenner brings neglected instruments out of the shadows**

## ***The Four Seasons***

### ***Quartet***

The traditional live recital followed dinner and this year was given by a talented group of local musicians who are involved with teaching at Cheltenham Ladies College.



**Claire Piper, violin; Jacqueline Statham, violin; David Lloyd, viola; Robina Sabourin, cello**

The members of the Four Seasons Quartet are all highly qualified musicians, each one with an impressive background of experience. They enjoy playing together and individually with other prestigious ensembles throughout Europe. They have a mutual love of the string quartet repertoire and welcome opportunities to perform together whenever possible.

Their recital was of works that have been their favourites over many years.

**\*Alexander Borodin: *Quartet no.2***. The third movement of this piece struck a familiar chord as it is a nocturne on which the theme for the song *And this is my beloved*, from the musical *Kismet*, is based.

**\*Antonin Dvorak: *Nature lies Peaceful* and *You are asking why***, the last two movements from a set of 12 contemplative songs entitled *Cypress Trees* and transcribed for quartet by the composer.

**\*Antonin Dvorak: *Waltz no.1*** from a set of two for strings. Despite their distinct Bohemian overtones, Dvorak resisted the suggestion to call them *Slavonic Dances*.

The audience thoroughly appreciated the panache, sensitivity and consummate skill of a perfectly balanced team. The cherry on the top of this delightful recital was the encore item played in response to prolonged applause: Dvorak's *Waltz no.2 for Strings*.

### ***Goodnight & au revoir***

And on a quietly tuneful note, so ended another successful and enjoyable Annual General Meeting and social weekend.

Chairman John Davies repeated his warm thanks to our hosts and to delegates for their attendance as he wished us "Goodnight and au revoir".

## **Out of the spotlight: a presentation by Maureen Jenner**

### ***Jew's Harp***

This instrument is an ancient one known throughout Europe and Asia. No other instrument has so many different names, such as *mouth drum* and *buzzing saw* from the German and *breeze* from the Italian. It is made from a small keyhole shaped iron frame, open at the narrow end in which a strip of metal vibrates. The circular part is held in the mouth between the teeth and the strip is twanged by a finger to create an incredible sound.

It is surprising how much music was written for the Jew's harp. Albrechtsberger alone wrote at least seven concertos for this instrument.

**Albrechtsberger: *Concerto in E major for Jew's Harp and Orchestra***, 1<sup>st</sup> movement; soloist **Fritz Mayr**.

### ***Guitar***

The guitar is a more conventional instrument but, again, an ancient and widespread one. It was hugely popular until the 1830s, when technical advances in the pianoforte brought that instrument into the limelight. Although there were many pieces written for a single guitar there were far fewer written for two.

The composer Fernando Sor, was born in Spain in 1778, but spent most of his life in Paris, was himself a guitarist. He wrote guitar duets amongst his prodigious output of operas, ballets, symphonies, and music for piano but, sadly, little has survived.

**Sor: *L'encouragement***, 1<sup>st</sup> and 2<sup>nd</sup> movements; **Arada Guitar Duo, Simon Davies and Nicholas Lee**.

## OUT & ABOUT

### The Bassoon

The bassoon is the bass member of the oboe family. During the second half of the 18<sup>th</sup> century there were important changes for wind instruments, including the bassoon. Instrument makers broadened its performing possibilities, expanded its range, improved the tone and increased the number of performable notes.

At the same time there was a large improvement in performing techniques. Itinerant virtuosi inspired noted composers to write music for the bassoon. The composer Peter Winter was born in 1754 and in 1778 became Director of the Mannheim Court Orchestra.

**Winter:** *Concertino in C minor*; Liszt Ferenc Chamber Orchestra of Budapest, soloist **Laszlo Hara**.

### Glass Harmonica

Now for something very different. Although this instrument was very difficult to play, such composers as Beethoven and Mozart wrote a surprising amount for it. There are two ways of producing the sound from the glass harmonica but in both cases the rims of the glasses that form the instrument are rubbed with a wetted finger.

In one case, drinking glasses are filled to different heights to leave a larger or smaller area of glass to vibrate. With the second method, glass basins, graduated in size, are fixed to a spindle and continuously revolved through a trough of water by means of a pedal mechanism. This keeps the bottoms of the basins permanently damp. Both methods produce this wondrous, ethereal music.

**Mozart:** *Adagio in C*, with flute, oboe, violin and cello; solo glass harmonica **Bruno Hoffmann**.

### Mandolin

When I was researching this instrument I was surprised by the number of great composers who have written pieces to demonstrate the gorgeous sound of the mandolin. The mandolin is a lute-like instrument that has four or five pairs of strings, each pair tuned to the same note. The strings are plucked with a plectrum, generally in a tremolo fashion.

Johann Nepomuk Hummel was a child prodigy on the piano and studied composition with Albrechtsberger. His output was prolific, including 20 or more works for solo instruments. This piece was the first that he wrote for the mandolin.

**Hummel:** *Mandolin Concerto in G major*, Rondo; London Mozart Players, soloist **Alison Stephens**.

### Double Bass

This instrument is usually in evidence at the back of most orchestras, although rarely picked out to be given soloist status. It is sometimes called a *contra bass* and has changed very little over the centuries.

Formerly it had three strings but now has four or sometimes five strings. Giovanni Bottesini's *Capriccio* is a brilliant display piece. In the 19<sup>th</sup> century Bottesini was the greatest double-bass player of his time but I think you will agree, that Duncan McTier can be called a veritable Paganini of the instrument.

**Bottesini:** *Capriccio di Bravura*; **Duncan McTier**, double bass; **Kathron Sturrock**, piano.

### Basset Horn

The basset horn is, in fact, an alto instrument of the clarinet family but rarely in the spotlight. It has an extra key controlling the notes below the normal range of instruments of this family. Mozart was the only composer to have given the basset horn a prominent role in several major works, but his use of three identical instruments in the example below is unprecedented in his chamber music.

Most likely, the piece was intended for private, rather than public, performance. The beauty of hearing three basset horns is that each explores one particular tessitura of the instrument. The voices rarely overlap so that the contrasting colours possible on one instrument are underlined.

**Mozart:** Final three movements from *Divertimento for Three Basset Horns, No. 4*; **Mannheim Ensemble:** **Joy Farrall, Andrew Webster, Lynsey Marsh**.

### Singing Saw

I have a recording of an instrument that usually makes people smile - possibly because it is not always played as expertly as it is here.

I started with a buzzing saw so I can not resist ending with a musical, or singing, saw. This is an ordinary hand saw that held between the player's knees so that a violin bow can be drawn across the non-toothed side of the blade. The blade is bent under a lesser or greater tension to produce different pitches.

Sadly, we do not know the identity of either of the players in this exquisite short gem from the 1990 French black comedy film *Delicatessen*. The composer is **Carlos d'Alessio** and the instruments are the singing saw and the cello.

#### THIS YEAR'S MAIN EVENTS

- |   |  |
|---|--|
| Apr. 15 <sup>th</sup> -17 <sup>th</sup> | FRMS Music Weekend. See p.20<br><i>including 75<sup>th</sup> birthday celebrations</i> |
| May 7 <sup>th</sup>                     | Scottish Group Music Day. See p.27<br><i>Lunch and music in Stirling</i>               |
| July 10 <sup>th</sup>                   | Western Region Music Day. See p.27<br><i>Inaugural meeting; lunch &amp; music</i>      |
| Oct. 22 <sup>nd</sup>                   | FRMS AGM in Rochdale. <i>Details to be announced</i>                                   |
| Nov. 18 <sup>th</sup> -21 <sup>st</sup> | Torbay Music Weekend. <i>Details from Barry Miller 01892 526620</i>                    |



## OUT & ABOUT - Regional and Society news

### Inspirations in Autumn

The Central Region held its Autumn Music Day 2010 at a new venue, the Quinborne Centre on the western outskirts of Birmingham. The theme for the day was **Inspirations; music inspired by Shakespeare, The Silver Screen and Italy**. Ted Pizarro, Bob Drew and Graham Ladley report. The day started in the experienced and capable hands of Allan Child. He soon inspired us by all things Shakespearean with a wide range of music; from the familiar to the more obscure, it was all there. He began with Smetana's *Solemn March* for the 1864 Bohemian Shakespeare celebrations. Then followed the more familiar *O Mistress mine* and *Where the bee sucks*, songs from *Twelfth Night* and *The Tempest* and Thomas Arne's tribute to the bard in his setting of words by David Garrick. Shakespeare's influence was felt outside these isles and inspired works by, among others, Brahms and Wagner. Allan's other examples were Amy Beach's song for *Measure for Measure* and Saint-Saëns' delightful elaboration on Ophelia's fate.

Most of Allan's excellent presentation concentrated on British composers such as Finzi, Horovitz, Richard Rodney Bennett, Balfour Gardner and Elgar. I confess to a special fondness for one of Allan's offerings, namely Duke Ellington's cheeky *Sonnet to Hank Cinq* written for the Stratford, Canada, Shakespeare Festival. An excellent opener for a full day of surprises and delights. *EP*

#### Film music

After lunch, the familiar sound of the fanfare that heralds the start of all 20th Century Fox films opened a presentation by Paul Astell in which he examined the music that has contributed to almost all cinematic productions since the talkies era began.

The thirteen examples in Paul's programme included music from *Napoleon* (1927) and *King Kong* (1933). He brought the whole presentation to life, not only with the music but also with stills from the films. Familiar composers included Erich Korngold, Franz Waxman, Malcolm Arnold, David Raksin, Alfred Newman, Miklós Rózsa, John Barry and John Williams. The films were: *The Sea Hawk*, *Sunset Boulevard*, *The Big Combo*, *Schindler's List*, *Out of Africa*, *Wuthering Heights*, *Spellbound* and *Hobson's Choice*. No prizes for guessing who composed the music for which film!

Paul's presentation refuted the frequent allegation that film music is incapable of standing alone, divorced from its master. His presentation was a masterful display put together with much care and a complete understanding of the genre. *RFD*

#### Mediterranean influence

The influence of the Mediterranean, and the attraction of its sunnier climes has long been a thread woven through the tapestry of the art of more northern and colder countries. Mick Birchall amply illustrated how this was true of Italy in his eclectic programme that included the music of three Germans, an Austrian, a Hungarian, an Englishman, a Russian and a Czech. With well-chosen excerpts, Mick showed how each of these drew inspiration from the country and its artists.

Liszt responded to Italy's greatest poet with his *Dante Symphony*, from which we heard the *Inferno* movement. Then followed Rachmaninov's treatment of the story of *Francesca da Rimini*, and an excerpt from Pfitzner's opera *Palestrina*. Mick demonstrated Martinů's response to the sublime art of Piero della Francesca with a piece that was unknown to many of us and made a particular impression on several of the audience. I, for one, will explore this music further.

The responses from Elgar and Richard Strauss were more generalised. The Elgar example was not, as might have been imagined, *In the South* but the third movement of the *Second Symphony*, the relevance of which was shown clearly by Mick. The Neapolitan sound was evident in the third movement of Strauss's *Aus Italien*. This connected directly with the German composer Johann Adolf Hasse, whose delightful aria from one of his numerous operas was a revelation to many of us. It was probably written with his wife in mind, as she was one of the leading operatic sopranos of her day.

Mick's extensive knowledge of all things Italian, and his love of that country and culture, came through in every part of his enjoyable and informative presentation. I write this in an ice-bound Shropshire. How I wish I could follow the advice of Rousseau that Mick quoted: '*Run, fly to Naples...*' *GL*

#### Thank you!

Once again, thanks are due to Mick Birchall. In addition to presenting one of the sessions, he also did the bulk of the organisation for the day, including the catering, and in unfamiliar surroundings, produced a splendid lunch. Thanks also to FRMS Chairman John Davies for presiding, to all those who helped on the day, and to the Quinborne Centre staff who ensured that everything was in place for us.

**NB:** Paul Astell has prepared a series of articles on the history of film music. They will be published in the *Bulletin* and the first is on page 21 of this issue.

## OUT & ABOUT - Regional and Society news

### The Torbay Music Weekend

*Barry Miller, Chairman of the Friends of Torbay, sends this account of the 41<sup>st</sup> TMW held at the Palace Hotel, Torquay, from 19<sup>th</sup>-22<sup>nd</sup> November 2010.*

As usual, the event opened with a reception at which we were able to renew our acquaintance with old friends and meet a number of new participants.

#### **Fifty years in Music**

The opening musical event was a talk by the FRMS President, **Lyndon Jenkins**. Lyndon's presentations never fail to delight and in this one he reminisced about some of the great musicians with whom he has worked during his fifty years in music. It was a worthy opening for our weekend.

#### **Saturday treats**

Saturday's programme was so full of delights that it is difficult to know what to mention here. **Lynne Plummer** started the day by exploring an interesting idea: *Gardens in Music*. Perhaps more serious was **Arthur Boyd's Composers at the Piano**. This was a fascinating and deeply researched study of recordings of composers playing their own music.

The next event can only be described as a triumph. **Adrian Farmer** and **Antony Smith** talked about *Classical Music from the Internet*, illustrating their talk with live demonstrations. It is probably fair to say that there were some doubts about the subject when it was first proposed. In the event this proved to be one of the most popular presentations and I suspect that even those who already obtain some of their music this way learned a lot and were well entertained in the process.

Later in the day **Jennifer Bate** offered insights into the life of an organist under the title *A Funny Thing Happened.....* and **Patricia Whittock** gave an audio-visual presentation called *It's not all Swans and Moonlight*. This featured a number of ballets, classical and modern, and proved very popular with the many members who enjoy the ballet. Patricia's accompanying talk almost convinced this balletophobe that he is missing something!

#### **And for those on owl watch**

As usual, members of the home team gave late evening programmes. On Friday **Peter Lymbery** gave us *A Song for All Seas, All Ships* and on Saturday **Jenny and Fraser Smith** presented us with *Tuneful Vienna*. Both were enjoyable and melodic programmes, just right to end the day.

#### **Business and pleasure on Sunday**

Passing over the AGM, Sunday gave us a quite fascinating question-and-answer session with senior executives from four independent recording labels.

This demonstrated that the leadership of the classical recording industry now lies with the independents and they, at least, are optimistic about the future. Sunday also featured **Jonathan Willcocks** talking about his work as both composer and conductor, and **Terry Barfoot**, a perennial favourite at Torbay, who talked about Mahler.

#### **Live recital**

The final item was our traditional live performance. This year the **Manor House Quartet** played works by Haydn, Louise Bevan (one of the Quartet) and Spohr. As usual this Sunday evening recital proved to be one of the highlights of the weekend.

What more can one ask? Enjoyable music, fine presenters, good food and the opportunity to meet old friends and make new ones all contributed to a vintage Torbay weekend and we look forward to the next. Mark the date : **18-21 November 2011**.

### Bradford-on-Avon RMS

*Roger Apps reports a on a visit to the Wyastone Estate.*

Adrian Farmer, Music Director at Wyastone, met the visitors and gave them a history of the Nimbus site and of the mansion. Later, Antony Smith, Commercial Director, joined the group to give a most interesting and informative insight into the recording industry.

A recording 'in the making' by The Rautio Piano Trio of *Beethoven's Piano Trio, Op.11 'Gassenhauer'* was used as an example to give a comprehensive overview of the whole CD production process from recording to dispatch, including manufacture; design and print of sleeve note and cover; CD production, packing, quality control and stock management. There was also a tour of the building where the first classical CD was manufactured in the UK in the 1980s. Members also had a very pleasant journey through the Wye Valley from Chepstow to Monmouth via Tintern. Unfortunately the weather was too misty to appreciate the full glory of the autumn colours. Bradford RMS thanks Adrian and Antony for a revealing and memorable day and for their continued support to the FRMS.

#### **Maidstone Music Appreciation Society**

This Kent Society is now in its 46<sup>th</sup> season and their President, **Margery Pears**, is the longest serving member of the Society. On a special evening to celebrate her 90<sup>th</sup> birthday Margery, sprightly as ever, gave a feast of recorded music. During the interval The Society presented her with a miniature gramophone complete with horn and containing a miniature clock – but no Nipper !

## OUT & ABOUT - Regional and Society news



*Jim Andrew, Maidstone Treasurer and Acting Chairman, proposes the 90<sup>th</sup> birthday toast to Margery Pears.*

### **Music for a birthday celebration**

Margery opened her music programme with Beethoven's *Spring Sonata for Violin and Piano*, (David Oistrakh and Lev Oberin); then came Barber's *Knoxville Summer of 1915*, wonderfully performed by Sylvia McNair with Yoel Levi and the Atlanta SO. A centenary piece too!

After the interval and presentation to Margery, members enjoyed the memorably recorded version of Mozart's *Piano Concerto No.21* featuring Alfred Brendel/ASM/Neville Marriner. As Margery explained, this popular work has become tagged forever with the *Elvira Madigan* title! Margery has always been fascinated by composers' responses to poetry and other texts and she ended with Benjamin Britten's composition *Rejoice in the Lamb*.

Margery has what is possibly one of the last living links with Gustav Holst. In her youth her family were close friends of the Holsts in London. Margery knew Imogen well and has letters from Gustav.

Margery's birthday evening was unforgettable and much enjoyed by the dedicated members.

### **Berlioz Society in Fine Fettle**

*The London-based Berlioz Society enters its 60<sup>th</sup> year in fine fettle, with a growing UK and international membership, lively committee activity and expanded programme. Media Manager Christopher Follett reports.*

Last August the Society organised a three-day walking tour of more than 25 Berlioz-related sites in Paris. This was a great success and a similar operation will take place in London this May. During this event members will follow in the footsteps of the composer during his five visits to London in 1847-1855.

*"The London season! In no country in the world is so much music consumed in a season as in London..."* Berlioz wrote this comment in a *feuilleton* in his newspaper *Le Journal des Débats* in 1853 –an observation that could apply to London just as well today!

There's a lot to see on the one-day guided walk, including visits to residences in the Harley Street and Queen Anne Street W1 area; Drury Lane Theatre, and Royal Opera House Covent Garden, where Berlioz frequently performed.

In August we hope to make a return visit to the **Festival Berlioz**. This annual event is staged in the village of La Côte-Saint-André in the Isère, near Grenoble in south-east France. The composer was born there in 1803 and there is a museum in his birthplace.

This year the festival runs from August 18–28. The theme is *Berlioz, Liszt & the Devil* and some 1,200 musicians will be involved in the 50 concerts, lectures and events that are scheduled.

The climax of the year is the Berlioz Weekend in Bloomsbury from November 5-6. Leading musicians, musicologists and experts will contribute to the topic *Berlioz's Choral Works*.

The year 2012 promises to be a busy one and will include David McVicar's new production of *The Trojans* that will be staged at the Royal Opera House, Covent Garden, during the summer. You can find full details about us on our website: [www.theberliozsociety.org.uk](http://www.theberliozsociety.org.uk)

## Swinton prepares to celebrate

*Derek Stott reports*

The Swinton Recorded Music Group might not have the longest history of Recorded Music Groups but at one time it boasted the longest name registered with the National Federation of Gramophone Societies, as it was then called.

At its inception the group was appropriately named The Swinton & Pendlebury Arts Club Music Appreciation Group. On Local Authority reorganisation in 1974 the group became independent and adopted the shorter title.

The Group has had six Chairmen in 40 years and at present has 21 members. We have had just two convenient venues to the West of the conurbation of Manchester and Salford. Members continue to meet fortnightly on Wednesday evenings and enjoy a varied programme of music given by club members, friends and guests.

The group will celebrate its anniversary with a buffet supper on 8<sup>th</sup> June 2011. The Honoured Guest, Mr John Davies, Chairman of the FRMS, will present his choice of Music.

A further celebratory programme on 22<sup>nd</sup> June 2011 will feature the favourite music of all past and present Chairmen.

## OUT & ABOUT - Regional and Society news

### Carnoustie centenarian

*There must be something special in the Scottish air!* **John Maidment**, Chairman of Carnoustie RMS, sends news of a member who reached his century in January.

On Thursday 20<sup>th</sup> January Carnoustie RMS held a 100<sup>th</sup> birthday celebration for **Claude Spiers**. Claude joined the society when he was already 90 years young and has attended regularly ever since.

Claude is an accomplished painter. Originally a self-taught artist, Claude decided to further his knowledge of art and in 1979 completed his studies for an Open University degree in The History of Art. Plans are afoot for an exhibition of his work, which will be shown later this year.



*Centenarian Claude Spiers cuts his birthday cake*

### West Wickham's busy year

*A report from Chairman Phillip Cox*

In addition to its regular fortnightly programmes, West Wickham RMS enjoyed several coach visits to orchestral concerts at the Royal festival Hall and the Royal Albert Hall. We also had our 16<sup>th</sup> visit to Glyndebourne; this year we saw the Touring Opera's lavish and polished production of Mozart's *Don Giovanni*.

We now sponsor an annual live recital, given in our meeting place, the Methodist Church in West Wickham. This year James Turnbull, oboe and cor anglais, with Craig White, piano, gave a splendid concert to a capacity audience of 120 members. Highlights of the year were the three annual excursions: the music weekend; a musical day out, and a musical holiday abroad.

**\*The music weekend** was held in April at the Imperial Hotel, Eastbourne. The theme was *Myths, Legends and Fantasies*, during which a variety of presenters produced a set of programmes containing music by Offenbach, Suppé, Saint Saëns, Respighi, Arnell and Rutland Boughton. The weekend ended with a large screen DVD presentation of excerpts from Adolfe Adam's ballet *Giselle* and Gounod's opera *Faust*.

**\*The day out** for a party of 60 took place in June. It started with a private cruise down the Medway from Maidstone to East Farleigh and Barming, with a cream tea on board. Then a coach took us to Finchcocks, a fine Georgian manor with a remarkable collection of keyboard instruments.

After a ploughman's supper in the cellar restaurant, members enjoyed a concert in the great hall. Richard Burnett, founder of the collection at Goudhurst, introduced the programme and with him were Phyllis Clarke, period flutes; Martyn Clarke, clarinet and keyboards; and Alastair Laurence, piano – jazz. Richard and his guests gave a delightful programme that included 18<sup>th</sup> century pieces for flute, flageolet and harpsichord; 19<sup>th</sup> century works for flute and early piano, and also items of fun from a repertoire of folk and jazz music. This was a superb and unusual concert to end a splendid day out.

**\*The 18<sup>th</sup> annual musical holiday abroad** was a highlight of the year. In early August 38 members spent five days in a hotel at Montecatini Terme and attended the Puccini Opera festival at Torre del Lago, where Puccini lived from 1900-24.

The balmy summer evenings were given to operas that began at 9.15 in the open-air opera house by Lake Massaciuccoli. Under starlit skies we saw a spectacular production of *Turandot*; the lesser-performed *La Fanciulla del West*, set in a Californian miners' camp during the 1849-50 gold rush, and, on the final evening, *Tosca*.

During the day coach trips included visits to the Villa Puccini; a walking tour of Lucca; a day in Florence, with a guided tour of the Uffizi Gallery and, finally, a visit to Pisa. This took in the cathedral, baptistry and leaning tower.

The holiday in 2011 will take us to Buxton in Derbyshire for the International Gilbert & Sullivan Festival, staged in the Frank Matcham Opera House.

The great variety of the society's activities and attractive fortnightly programmes (which this year included the Chopin and Schumann anniversaries and Lord Aberdare's presentation *Berlioz in England*), together with a friendly, welcoming atmosphere, help to maintain its membership of 120 with a waiting list.

**Any news you would like to share?  
Views to air? Or a bee in your bonnet  
that wants to get out? The Editor  
would be glad to hear about it.**

## REVIEWS

### Classic Boult revived

**FIRST HAND RECORDS** is a newish label that is doing dedicated work in remastering a selection of Sir Adrian Boult's major recordings from the 1950s. Enthusiasts will recall how, on being required to leave the BBC at 60, he quickly took up with the London Philharmonic Orchestra and was soon recording prolifically for the Nixa label with something called 'The Philharmonic Promenade Orchestra' – a *nom de plume* for the LPO that fooled nobody.

At last he could record the great classics, something that he had always wanted to do. Soon the four symphonies of Schumann and all eight Berlioz overtures were issued.

Nearly all the Nixa discs appeared in the UK in mono only, but FHR has gone to considerable lengths to locate the stereo tapes that were known to exist. These now make their UK debut. The result is a handsomely packaged 3-disc set, with worthy documentation that includes a fascinating essay by Boult himself.

The Schumann symphonies are typical of him: honest and forthright with well-judged speeds (occasionally surprisingly fast) and the Berlioz overtures are both stylish and exciting. Compared with the old monos, and some really poor electronic transcriptions that came out subsequently from Pye, the difference in sound is absolutely amazing.

FHR07

### Contrasts from Hyperion

Twenty-two years separate Hyperion's original recordings of works by two composers whose lives and music differed greatly. The little-known Viennese **Hans Rott** was a welcome discovery for me while the French pianist **Maurice Ravel** needs no introduction. The CDs reviewed here typify Hyperion's first-class quality and capture the distinct styles of composition and essence of what one imagines the composers intended.

#### Hans Rott (1858-84): Symphony in E major

Hans Rott was highly talented but psychologically unstable and his brief but brilliant career was cut short when he was committed to a mental hospital soon after graduating with the highest honours from the Vienna Conservatory. He died at the age of 26.

After both his parents died, it was a financial struggle for Rott to study but, recognising his brilliance, the Conservatory waived the fees for his final years of studies. Rott was an organist and studied first under Anton Bruckner and later, seeing himself as a composer, completed the composition course with Franz Krenn.

Shortly after his mental problems became apparent Rott sank deeper into depression and destroyed many of his works.

At the time of his death none of his music had been published or performed in public and had it not been for two close friends, who deposited his surviving manuscripts in the Music Collection of the Austrian National Library, Rott's music would have sunk into oblivion. Added to this, his tutor Bruckner never forgot his brilliant student and always talked about him and his work, while Gustav Mahler, a friend and fellow student under Krenn, was equally enthusiastic about Rott's genius.

This CD is a reissue of the 1989 recording of Rott's *Symphony in E major*, of which Mahler said: "It is completely impossible to estimate what music has lost in him. His first symphony soars to such heights of genius that it makes him, without exaggeration, the founder of the New Symphony as I understand it."

The work shows a distinct anticipation of Mahler's style and suggests that Mahler could have drawn on Rott's material for his own compositions. There are also hints of Wagner and Brahms in this innovative and imaginative work that was acclaimed as a 'precocious symphony' (The Sunday Times).

Its first performance was in Cincinnati in March 1989 and the same artists performed it in Paris and London during the same month. The accompanying booklet gives a broad background to the composer and clear notes about the composition.

*Cincinnati Philharmonia Gerhard Samuel.CDH55140*

#### Maurice Ravel (1875-1937): Complete solo piano works

By complete contrast, Ravel was a self-assured dandy, a mediocre pianist but a composer determined to 'do different' and bring the element of surprise to his music. He made this clear in a short early piano work *Sérénade Grotesque*, one of his fifteen compositions for solo piano, magnificently recorded here by Steven Osborne on two CDs. Students of Ravel will appreciate the comprehensive notes in the accompanying booklet.

Each piece has its own attributes, with moods ranging from playful to passionate, sombre to joyful, but all carry Ravel's hallmark of vivacious originality. These works are technically demanding but without any of the florid superfluous detail that Ravel termed 'babillage' (waffling).

One of Britain's outstanding pianists, Osborne has won international acclaim with many awards and his interpretation of this music is precise, sensitive, and thoroughly captivating. He writes: "Making this recording has been a labour of love." This is obvious in his fluent performance.

*Ravel: The complete solo piano music. CDA67731/2*

## REVIEWS

### Releases on EPOCH label

Among a fascinating collection of Mike Dutton's releases in December 2010 on the EPOCH label are two world première recordings that marked the 150<sup>th</sup> anniversary of the British composer Rutland Boughton's death in 1960. They were: his music drama *The Queen of Cornwall* and, coupled with works by Boughton's friend and colleague, Edgar Bainton, *Orchestral Tone Poems*. Another gem from Dutton is a CD of Elgar orchestral works arranged for piano by Iain Farrington.

#### *The Queen of Cornwall*

Rutland Boughton enjoyed his heyday as an esteemed composer between 1914 and 1926, when his ideas to promote a specific type of English opera in the form of choral drama culminated in his founding and directing the highly popular and successful Glastonbury Festival.

On 5 August 1914, fired by Boughton's unbounded enthusiasm, amateur music groups and young professional singers joined actors and dancers in the first of an annual event that became recognised as the focal point for British opera. Notable among Boughton's operas that were opened at Glastonbury was *The Immortal Hour*, which enjoyed an unprecedented run of 216 consecutive performances when it was transferred to a London theatre in 1922. Regrettably, Boughton expressed his strong socialist political views in the choral drama *Bethlehem*. This was a fatal error of judgement. The resulting scandal brought the Glastonbury Festivals to an abrupt end in 1926 and Boughton left the limelight. He spent the rest of his life quietly composing and writing but at the time of his death was almost forgotten as a composer.

*The Queen of Cornwall* was inspired by Thomas Hardy's play and performed at Glastonbury in 1924. It is a remarkable work. Hardy's libretto tells the tragedy of an English Tristan and Isolde (Tristram and Iseult) set to music by a composer aspiring to be an English Wagner.

Expressively performed by members of the London Chorus with the New London Orchestra conducted by Ronald Corp, this is another of Mike Dutton's excellent recordings. The 2-CD set has an informative booklet that gives the libretto as well as details of the composer and could form the basis of an entertaining and enlightening programme for RMS groups. I loved it! *EPOCH 2CDLX 7256*

#### *Orchestral Tone Poems*

**Three symphonic poems by Rutland Boughton:**

❖ *Love and Spring*, of which the score is prefaced with words from *The Song of Solomon*. The work begins at full throttle and after passages of joyous lyricism ends with jubilant trumpets and glockenspiel.

❖ *Troilus and Cressida*. This recording constitutes the first performance of an autobiographical work that the composer renamed *Thou and I* and withdrew it, stating: "This is a piece I prefer to keep to myself...it is too intimate to concern audiences."

❖ *Summer Night*. After its first performance in Birmingham in 1902 S S Stratton attributed the work with great orchestral skill, strong harmony and 'the precious gift of melody' – characteristics that mark most of Boughton's music.

#### **Edgar Bainton: Three Tone Poems**

Bainton was a fellow pupil with Boughton at the Royal College of Music and the two remained lifelong friends. They had much in common, musically and in their philanthropic views (although Boughton tended to be more political). Bainton studied composition with Sir Charles Villiers Stanford and became one of the significant young British composers. He and his family collaborated closely with Boughton at Glastonbury and Bainton composed three music-dramas for the festivals.

Several of Bainton's important orchestral works have come to light in the last twenty years, including the tone poems on this disc: *Paracelcus; Pompilia, and Prometheus*. All were inspired by the works of major poets and differ from those of Boughton, which have a romantic theme, in that they contemplate more on the struggle against adversity. Thoroughly recommended.

*Royal Scottish National Orch.; Martin Yates. CDLX7262*

#### *Elgar works arranged for piano & orchestra*

Some readers will remember a recital given by the Farrington Ensemble at a music weekend. The ensemble was formed by the exceptionally versatile and talented Iain Farrington. He also performs world wide as a solo pianist and organist and with other prestigious ensembles.

This world première recording of his performance of his own arrangements and transcriptions of three Elgar works demonstrates the range of his exciting creativity and acclaimed talent.

❖ *Concerto Allegro for Piano and Orchestra* (arr. 2007).

❖ *Symphony no.2 in E flat maj. for piano solo* (arr. 2009).

❖ *Piano Improvisations: no.2 in G min; no.5 in D min.* (transcribed in 2004).

Iain Farrington's wonderful performance and interpretation, stirring and moving by turn, gives another dimension to Elgar. *EPOCH CDLX5295*

#### **Brahms reissue from Select Music**

Almost at the top of my desert-island-disc list is Brahms' *Ein Deutsches Requiem* and I can never resist any new issue of this soul-stirring work. But each one is measured against my treasured EMI red label 1962 LP with Klemperer conducting the Philharmonia Orchestra and Chorus with Elisabeth Schwartzkopf and Deitrich Fischer-Dieskau. Another close to my heart is Solti's 1979 recording with the Chicago Symphony Orchestra and Chorus, Kiri Te Kanawa and Bernd Wiek.

## REVIEWS

There are many other recordings by different performers, each with its own merits and individual stamp. One example is the superbly ethereal but compelling interpretation by the Monteverdi Choir, with the Orchestre Révolutionnaire et Romantique conducted by John Eliot Gardiner (Philips 1991).

A live recording of a performance in Milan in 1960 by Sergiu Celibidache conducting the Orchestra Sinfonica e Coro di Milano della RAI has been remastered on the Dynamic label and distributed by Select Music. Compared with Klemperer, Celibidache sometimes takes the work at a pace that lacks depth of feeling.

Nevertheless the marked dynamics are impressive, giving some lovely moments of light and shade, particularly by the female voices in the opening bars and the chorus *Wie lieblich sind deine Wohnungen*.

With soloists Agnes Giebel, soprano, and Hermann Prey, baritone, I highly recommend this version, but more as an excellent concert performance than a contemplative requiem. **IDIS 6596**

### Wyastone's broad spectrum

There is always a broad spectrum of musical interest in the CDs that Antony Smith, Commercial Director of Wyastone Estate, sends for review. This month is no exception. On the Nimbus, Retrospective, and BMS (British Music Society) labels there is something to suit every taste and mood, as well as recordings that give a new perspective to familiar works.

#### Moeran: solo folksong arrangements

The first disc that I picked up made me think "Serena's done it again!" Remember my guardian angel and her serendipitous intervention from time to time? Here is another example. The cover of the Autumn 2010 edition was linked to Moeran's tone poem *Lonely Waters* that was based on a Norfolk folksong of the same name. And what should I receive but the BMS 2010 CD of the complete collection of Moeran's folksong arrangements, among which the group of six from Norfolk includes the original song *Lonely waters*.

With expressive performances by Adrian Thompson, tenor, and Marcus Farnsworth, baritone, accompanied by John Talbot, piano, plus a booklet that gives an in-depth account of Moeran and his research, this is a must for students of this genre.

**BMS438CD**

#### Gustav Holst: The Planets, piano version

This version of *The Planets Suite* was arranged for four hands at one piano by Holst and two of his contemporaries while he was Director of Music at St. Paul's Girls School. The two pianists here are John and Fiona York. Both are members of the

music staff at St. Paul's and it was John York who discovered the forgotten, leather-bound and signed copy in a cupboard in the soundproof room where Holst wrote and rehearsed the work before its debut as an orchestral suite.

Also on this CD are *Suite in Three Movements* and *Suite No.2* by the composer and pianist York Bowen (1884-1961). Fiona and John York perform as York2 and have a fine reputation as 'the duo with a difference'. Their lively and polished performance on the Nimbus label is well worth exploring. **NI5871**

#### Frescobaldi on harpsichords & virginals

A real treat on the Nimbus label is Wyastone's volume 3 of works by Frescobaldi (1583-1643) for harpsichord and virginals. The 23 tracks are a representative selection of pieces from the first two volumes in which Richard Lester recorded Frescobaldi's keyboard music on the Giovanni Boni harpsichord (circa 1619) and other instruments of the period.

The music presents technical challenges in the toccatas, capriccios, canzonas and other forms. Richard Lester, internationally acclaimed as one of Britain's leading players, meets these challenges with consummate ease to give an elegantly flowing recital that is sheer delight. **NI 5870**

#### **Video programme available**

Richard Lester has made a supporting video to Wyastone's series. In the 20-minute film he discusses the life of Frescobaldi and his music, and explains the factors that influence its interpretation. He also demonstrates the harpsichord used for this CD and shows how it can affect our appreciation of the composer's musical language. Together, the video and the 78 minutes of music on the disc would make a most entertaining and unusual presentation for a RMS meeting.

\*\*DVD copies of the video are also available. For more information and copies contact Wyastone:

Tel: 01600 892 747; Fax: 01600 891 052 or email: sales@wyastone.co.uk

#### Retrospective nostalgia

And now for something completely different! The press and other agencies often refer to the 'baby boomer generation' and Wyastone's Retrospective label also aims at this sector of the listening public.

**Hits of '60, it's now or never** holds a wealth of nostalgic appeal. With 30 hits of the swinging sixties recorded by the original artists, from Elvis to The Everly Brothers; The Shadows to Chubby Checker; Jim Reeves etc., this cheerful CD will trigger many memories. **RTR 4172**

\*\*When making enquiries with advertisers please remember always to quote the *FRMS Bulletin* as your source of reference.



# Arts in Residence

CULTURAL BREAKS IN BEAUTIFUL PLACES

Enjoy music more by meeting other music lovers at a weekend house party. Arts in Residence offers themed musical weekends in houses and hotels of great character. Led by experts, guests are able to discuss and explore the music of the great composers. Lectures are illustrated by music examples on excellent hi-fi equipment.

**Friday 10<sup>th</sup> – Sunday 12<sup>th</sup> June: Sheafhayne Manor, near Honiton, Devon**

Sheafhayne Manor is a Grade II listed Elizabethan house, commanding wonderful views across the East Devon countryside. It has been extensively and lovingly refurbished.

**‘The Classical Style’**

The Viennese Classical style lies at the very heart of the musical repertoire and is dominated by the work of five composers: Joseph Haydn, Wolfgang Amadeus Mozart, Domenico Cimarosa, Ludwig van Beethoven and Franz Schubert. Our weekend will explore this rich legacy.

*with Terry Barfoot and Gwyn Parry-Jones*

**Tuesday 28<sup>th</sup> – Thursday 30<sup>th</sup> June: The Star Hotel, Alfriston, East Sussex**

**The Star** is a famous and historic hotel with a legacy going back for 800 years, and its oak beams and open fires create a special and intimate atmosphere. The public rooms have great character while the accommodation is modern and well appointed.

**‘Sibelius as Man and Artist’**

Sibelius is one of the giants of music. With the aid of musical and visual illustrations we will explore the relationship between the man and the music as we trace the development of his remarkable career.

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## *News and views*

### **FROM THE CHAIRMAN'S DESK**

#### ***Farewell to our Editor***

This Bulletin will be the last one to be edited by Thelma Shaw.

The FRMS movement is deeply indebted to Thelma for serving two sessions as Editor of our esteemed publication in the format as we know it today. In 1992, as Thelma Mills, she prepared a joint new-look issue for the previous Autumn and forthcoming Spring and remained until 1999, the year she married our Vice-President Roderick Shaw. As Thelma Shaw, she took up the reins again in 2005 and will step down officially at the 2011 AGM. This time span means that as a Committee member she has been involved in more of the Federation's history than any of the currently serving members.

The Bulletin is one of the principal organs of dissemination of information to our affiliates and associates. Anyone writing a history of the FRMS would find the magazine a major resource, with its year-on-year reports of Annual General Meetings, Music Weekends, Regional events, and activities together with news and celebrations of affiliated societies. In short, the Bulletin reflects the ever-changing scene of personnel and occasions.

It is also a good read, with articles of musical interest and other relevant material. And if you wish to contact the FRMS you will find a list giving contact information for Committee Officers and Members as well as for Regional Secretaries.

I know many members use the Notable Anniversaries of Composers list as a useful source for their presentations. Some find inspiration from the music articles and book reviews and others might be tempted by the new CD releases and offers.

I decided to take a look at the back issues of the Bulletin covering the period when Thelma first became Editor. Maybe I ought not to have been surprised at what I discovered. At that time, a significant number of affiliates, including some of the then committee members, believed that we would be lucky to reach the new millennium. Mark Twain famously said: "The reports of my death are greatly exaggerated". Thelma used the Bulletin to apply this statement to the Federation and to publicise the enthusiasm that keeps us alive and well, albeit in fewer numbers.

The FRMS movement might well be destined to a lingering death, mainly because we are not successful at recruiting members below the age of 60. In fact the U3A was formed to cater for those generally over 60 who still have energy and drive; the whole U3A movement has had great success based on this very formula.

The scene has changed and will continue to change. The pessimist will insist we are doomed; the optimist will adapt and be ready to take opportunities when they occur. I suggest that we concentrate on the members we have and cater for those who are interested in our activity and not worry unduly about age. So let us accept the challenge.

As we say goodbye to Thelma, let us remember that she was always ready to take up a challenge and never shirked the task. For example, from the beginning she established a strong but friendly marketing strategy that would attract advertisers to support the Bulletin. In the bad times she accepted that it was difficult, but not impossible, to obtain the necessary advertising revenue and the Federation now enjoys a firm and warm relationship with important recording companies and other regular advertisers. Her attitude was always optimistic and positive. We praise her dedication, her undoubted skills and her significant contribution to the movement.

Thelma, we shall miss you up front but look forward to your continued presence at FRMS events. Our very best wishes to you and Roderick; may your retirement be long and happy.

*John Davies, FRMS Chairman*

## News and views

### WHAT'S IN THE SECRETARY'S POSTBAG? Federation Secretary Tony Baines reports

#### **We are recognised**

As confirmation (if any were needed) that our existence is noted far and wide, I have received a most delightful freebie through the post, a DVD of the Final Round of the Voice Section of the 6<sup>th</sup> Seoul International Music Competition.

It is a recital by the six finalists, each singing two operatic arias. The winner is a Rumanian tenor, Stefan Marian Pop, who sang *Una furtive lagrima* and *Che gelida manina*. Be on the lookout for him. When I consulted the web to find out more about him I found that there is a Rumanian footballer of the same name! Make sure you have the right one!

The other five finalists were all Korean; a baritone, a soprano, a tenor and two basses. What wonderful voices they all have! Is it not remarkable how many people from the Far East excel at our western musical culture?

#### **Friends reunited**

In my report to the recent AGM I mentioned that we had received an email from Canada from someone trying to locate a long-lost friend. A search of the web had revealed someone of the right name on our website. She was a member of Colwyn Bay RMS who was presenting a programme. Before leaving for Cirencester I forwarded the email to Colwyn Bay to find out if we were on the right track.

I also told the meeting that I had received an enquiry from someone in Alnwick who was hoping to form a Recorded Music Society. I am very pleased to say that when I arrived home there were two messages waiting for me. One was to say that the lady in Colwyn Bay was indeed the right person and the two old friends are now in contact with each other. It is rewarding that in the midst of our other business we are able to perform such a service.

The other was confirmation from Alnwick RMS that they were joining us forthwith. And even as I write, the postman has delivered a letter from Chesterfield RMS confirming that they intend to join us in January. So on your behalf I welcome these two new members and hope that their association with us is a long and fruitful one.

#### **Licensing watchdogs**

We recently heard from one of our member societies in Kent that they were being pursued by Phonographic Performance Limited to prove that they were licensed to play recordings in public. There was even talk of taking them and their venue to court if proof could not be provided. In

reality PPL should have known from its own records that the society was covered and it is surprising that such a mistake was made. However, it is interesting to have such proof that PPL, and no doubt PRS, actively look for groups who are, or might be, using recorded music without a licence.

#### **Memories of Brian**

In this Bulletin there is a tribute to our sadly departed friend and colleague, a former FRMS Treasurer, Brian Cartwright. Brian and I actually grew up a couple of miles apart, although we did not know each other. In the 1950s we each worked for a time in the offices of the Midlands Electricity Board in Stoke before leaving the area to pursue our professional careers. As Brian had done earlier, I too returned to my home ground in the 1990s.

When I met Brian in pursuit of local RMS activities he reminded me immediately that we had known each other 40 years earlier at the M.E. Offices. Another thing we had in common was that we were both supporters of Stoke City from boyhood.

Some years ago when I was in Scotland I went with Brian to Dunfermline Society where he was presenting a programme to the local music society and before the meeting we had an excellent meal with members. Brian spotted among the starters, and immediately plumped for, Omelette Arnold Bennett, and I followed suit. This was not a culinary decision. The fact was that the novelist was also a native of the Potteries. Sadly, it is evident from his writings that Arnold actually favoured the city's other football club, Port Vale, but this did not dissuade us from his omelette. Local solidarity prevailed.

#### **Postal contacts**

A brief reference to your postbag. I have one postal contact at each society and the Federation depends on this contact so that we can feed information down the line to individual members.

For social occasions such as Daventry or the evening events at the AGM, I deal with individuals for such things as menu choices and receipts. However, for business papers your contact is your own society secretary or whoever is named as my postal contact. But I am always happy to supply extra copies to anyone on request, preferably with a self-addressed stamped envelope.

Tony Baines

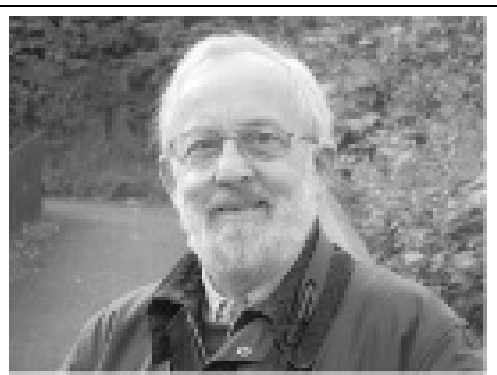
# Brian Joseph Cartwright

1939 – 2010

## *Officers of the Federation pay tribute to a former colleague*

Brian Cartwright, a former Treasurer of the Federation of Recorded Music Societies, died on 2 August 2010 at the Royal Aberdeen Infirmary after a long illness from leukaemia.

Brian Cartwright was born on 5<sup>th</sup> September 1939 in Stoke-on-Trent and won a scholarship to Newcastle High School. But after an absence of several months because of ill health, his parents were advised that he should voluntarily drop out from school and look for employment!



He worked first with W.H. Smith selling newspapers and magazines on Stoke Railway Station. He attended evening classes and soon discovered that finance was his great interest. Over the next few years he gained his OND and HND certificates. Later he was awarded Open University degrees in International Finance and Politics and Business Studies.

He entered education, holding posts at Kettering and Norwich before becoming a Senior Lecturer at Cauldon College, Stoke-on-Trent. While working in Kettering he often attended concerts in London and attended Glyndebourne during one of his holidays.

He set up his consultancy in 1987/88, working within the private and public sectors training managers to make better use of their devolved departmental budgets. In this sphere he devised and provided courses within the Open University from which he had gained his degrees.

Brian married Sylvia in January 1981 and they joined Stone Recorded Music Society in the mid to late 1980s.

He later joined a second society, South Cheshire RMS and, with colleagues from other local societies, he helped to organise joint visits to performances by the Royal Liverpool Philharmonic Orchestra.

Brian's love of music was such that he enjoyed the preparation of programmes as much he delighted in the presentation, and he was much in demand with local societies.

Brian's skills in management and finance were put to full use when, on his retirement, he became Treasurer of the FRMS in 2001. A stickler for detail, he refined and developed the documents associated with the office.

Shortly afterwards, Brian and Sylvia went to live in Scotland, where he indulged

his other great passion, bird watching, serving in succession as Bird Report Editor, Treasurer and Chairman of the Angus and Dundee Bird Club. Also he was soon helping out the local church by acting as their Treasurer, and he continued to keep an eye on the fortunes of his beloved Stoke City FC that he had followed since childhood.

His favourite memories included attending a recital given by the renowned organist George Thalben-Ball who mingled with the audience at a drinks/nibbles party afterwards. George had undergone dental treatment only that morning and was not able to eat very well. But he did manage a glass of something – and signed Brian's programme with a steady hand! Sylvia still has that programme.

At Easter 2010 Brian treated himself to an I-Pod. As ever, he had a perfectly logical reason for this acquisition. He had regular blood transfusions and remarked: "*It is just so pleasant to listen to music, and less tiring for me than holding a book or magazine for the whole of the treatment time.*"

We are grateful to Brian for his time on the committee as a valued colleague, for his innovation, his dedication to his task and his valuable contributions to the wider world of music. We offer our thoughts and good wishes for the future to Sylvia.

# Haydn as Opera Director

*Colin Dancer describes a lesser known aspect of Haydn's prodigious output*

In 1762 Prince Nicholas "The Magnificent" succeeded his brother Prince Paul Anton as head of the Esterhazy family, the richest in the Austro-Hungarian Empire. Wanting a more imposing Palace than his own at Eisenstadt, Prince Nicholas extended a hunting lodge, 15 miles away, near a shallow lake.

Designed by the Viennese court architects, the magnificent palace 'Esterhaza' was known as the Hungarian Versailles. It was a mixture of baroque and rococo styles, with 126 rooms, two ballrooms and a banqueting room. The main avenue in the vast grounds was several miles long, and the park contained statues and buildings that included a marionette theatre, a grotto, several temples, a Chinese ballroom and the opera house.

## **The opera house**

The opera house, complete with an under-floor heating system, was finished in 1767 and was quite small by today's standards, seating only 400 people. The Prince and his principle guests occupied a balcony at the back of the theatre while their retinue and Esterhazy servants sat on 10 rows of benches in the main body of the theatre.

The two theatre specialists at Esterhaza, Nuncio Porta and Pietro Travaglia were amongst the best available. The scenery they built was multi-purpose and used for operas and plays where appropriate.

The large stage could accommodate 60 people on stage at the same time. It was fitted with all the latest stage machinery, allowing gods to descend from the clouds or rise from the bowels of the earth. Lighting was by spirit lamps, hidden in the wings. The orchestra was situated in an

enclosure in front of the stage, with Haydn at the keyboard in the centre and the players arranged on either side.

The musicians' quarters, attached to the opera house, were not large enough to allow the musicians to bring their wives - hence the story of the *Farewell* symphony! Haydn had a suite of four rooms at the end of the block. This opera house was to be Haydn's main place of work from 1767 to 1790.

## **Strict discipline**

Discipline was strict, and the Prince employed his own 'executioner'. On one occasion Benedetto Bianchi was on stage with Katterina Poschwa and used his stick to raise the hem of her skirt, exposing her ankle while she was singing her aria.

Many in the audience started to smile, which puzzled Katterina, but not her husband in the orchestra. The Prince sentenced Bianchi to 50 strokes of the cane and two weeks in prison. On returning to the stage, Bianchi had to make a public apology for his disgraceful behaviour.

## **Music at Esterhaza**

Haydn was responsible for all the music at Esterhaza, including operas, concerts, dances, incidental music for plays and, after Gregor Werner died, music for the church. Originally, there was an orchestra of 24 musicians and a troupe of six singers.

The limitations of these resources and the personal tastes of the Prince governed what Haydn could do. In non-singing parts he could make use of the servants and Grenadiers from the Prince's Regiment. In 1776, the Prince took on 7 new singers but, if the occasion demanded, extra singers could be brought in from the nearby town.

On one occasion Haydn's younger brother Jonathan was

hired and the records show that he was paid more than the others.

## **Haydn's operas**

Haydn's workload was tremendous and he worked at a rate that has been described as *unbelievable and superhuman!* His work with the opera troupe constituted the greatest part of his duties and in 1786 he put on 125 operas. Of these, eight were first performances and this was the year in which he also composed his Paris symphonies!

Haydn would rehearse the singers and the orchestra in the morning and be dressed in full livery to receive instructions from the Prince at midday. There could be a performance in the afternoon, opera or a play in the evening, music to accompany meals and perhaps a ball at night. He also wrote 128 baryton trios for the Prince's favourite instrument and attended with other musicians to play them. In total Haydn directed over 1000 operas, and composed 21 operas of his own, many of which have been lost.

The vast majority of the operas put on at Esterhaza were by the popular composers of the day, such as Cimarosa, Anfossi, Paisiello, Piccini and Salieri.

After discussion with the Prince, Haydn would find the scores, adapt them for the Esterhaza resources, write out the separate instrumental and vocal parts and arrange for them to be copied.

He wrote 20 insertion arias to match the strengths of the forces at his disposal. Many of these were to suit the poor capabilities of mezzo Luigia Polzelli, with whom Haydn had an affair.

Overall, these changes reflected Haydn's astute musical judgement as well as the capabilities of the troupe.

### ***Variety of entertainment***

Starting in 1769, from April to October the Prince employed a theatre company run by Carl Wahr to stage comedies and other entertainment. They also performed Shakespeare tragedies such as *Hamlet* and *King Lear*. Haydn was expected to provide the incidental music for these plays; some of this he recycled in his symphonies.

Haydn's own operas were always chosen whenever there was a festival or visiting dignitary. When Empress Maria Therese visited in 1773, Prince Nicholas planned three full days of entertainment with one spectacle following another. The Empress had travelled from Vienna in a convoy of 30 coaches driven at a top speed of 12 miles per hour.

During the visit the guests were roused first thing in the morning by the military band playing in the courtyard. There would be guided tours of the estate, plays, operas and marionette operas, masked balls and at night the whole park would be transformed into a fairyland by the light of tallow lamps in glass jars hanging from the trees.

The peasants would be encouraged to give displays of folk dancing and singing and the entertainment would be crowned with a fireworks display that ended with letters representing "Long Live Maria Therese". A visit to Esterhaza must have seemed like a visit to an 18<sup>th</sup> Century Butlins!

### ***L'infedeltá delusa***

Maria Therese was treated to Haydn's latest opera, *L'infedeltá delusa* (Infidelity outwitted) based on a libretto by Contellini and arranged by Haydn's Principle tenor, Carl Friberth. It is the familiar story of the controlling father who wants to marry his daughter off to a rich neighbour, but she is in love with the poor boy next door. The boy's sister, Vespina (little

snake) hatches a plot to ensure that the two lovers can marry. Her skill with four different disguises would make Sherlock Holmes look like an amateur. She poses first as an old crone who claims the rich man is the father of her granddaughter; next as a German servant of a Marquis who is to marry the daughter; then as the Marquis himself who confides to the rich man that he is not interested in the girl and is arranging for his servant to marry the daughter. Finally, Vespina obliges as a notary for the marriage ceremony.

Done properly, these scenes are hilarious and must have made even the Empress smile. It is said that she remarked: "*If I want to hear good opera I go to Esterhaza*". Obviously good opera wasn't high on her list of priorities because she never again visited Esterhaza.

To help the audience follow the opera everyone was given a wordbook, a typical print run being 400-500. Twenty-five copies for the Prince and his guests were on special paper with a stiff cover, the rest on ordinary paper with paper covers. For Empress Maria Therese's visit, three wordbooks were bound in silk, for the Empress and her attendants.

### ***Disastrous fire***

Seven hundred weights of tallow were used for all the lamps in the park, and this was stored in the roof space of the Theatre until needed. It was cold on the night of 18<sup>th</sup> November 1779 and the Prince ordered fires to be lit in the Chinese ballroom for the ball planned the next day.

The ornamental stoves became overheated, the ballroom caught fire and the fire travelled along the corridor to the theatre. With all the tallow in the roof space, the Theatre went up like a candle with flames shooting thirty feet into the air. Many music scores and the musical instruments

were destroyed. The next day the Prince started planning a new theatre and modified the marionette theatre so that the entertainment could continue.

### ***La Fedeltá Premiata***

Haydn composed the opera *La Fedeltá Premiata* for the re-opening of the opera house, but the building was not quite ready and the opera was performed in the marionette theatre.

In the story, the Goddess Diana has been offended and demands an annual sacrifice of two true lovers to a monster in the lake. The curse can be ended if someone offers himself to be sacrificed out of love.

The dénouement of the opera must have presented a challenge for the set designers. It required a monster with black teeth to emerge from the lake but at the last moment for the scene to change into a grotto containing Diana and her court, ensuring a happy ending!

### ***Il Mondo della Luna***

Today, Haydn's comic opera *Il Mondo della Luna* is probably the most popular. A father has marriage plans for his two daughters and a servant girl, but all three have other ideas!

The father is duped into thinking that he has travelled to the moon, where the 'Emperor' tells him who the daughters and servant must marry. The father agrees, is angry when he discovers he has been fooled, but relents and, as always in 18<sup>th</sup> century opera, all ends happily ever after.

### ***Workload takes its toll***

Haydn's heavy workload began to irritate him and in 1790, in a letter written to his friend Marianne von Genzinger, wife of the Prince's doctor, he complained of his drudgery.

When Prince Nicholas died in the autumn, his son disbanded the orchestra and opera troupe. Haydn received a pension and immediately went to Vienna and "freedom".



# **MUSICAL WEEKEND 2011**

**Join us in celebrating the Federation's  
75<sup>th</sup> Anniversary**

**The dates: Friday April 15th to Sunday April 17th**

**The venue: Barceló Daventry Hotel, Daventry, Northants.**

*This four-star hotel is set in 2 acres of landscaped gardens with  
central courtyard and excellent facilities.*

*Easily accessible from most parts of the country.*

## **A MASTERCLASS WITH THE UKRAINIAN PIANIST SASHA GRYNYUK**

**Further presentations by Thomas Trotter; David Owen  
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Howard Shelley OBE  
and our  
Esteemed President, Lyndon Jenkins.**

*plus*

**A recital by Alicja Smietana (violin)  
and Sasha Grynyuk (piano)**

**Residential charges for the weekend including all meals are:  
Shared occupancy (double/twin) £172 per person;  
Single occupancy £196**

**The conference charge for residents is £35.**

**Day delegate rates are Friday £10; Saturday £35; and Sunday £20.  
Lunch included. Dinner can be ordered separately, cost £25.50.**

At these attractive rates, residential accommodation is limited so please apply early for a reservation. For booking forms or any additional/specific information, please contact FRMS Secretary Tony Baines. Tel 01782 251460 or Graham Kiteley Tel 01527 870549

***Not too late if you contact us straight away!***

## The Beginnings of Film Music:

**Paul Astell** begins series that charts the history of narrative soundtracks for cinema

Traditionally, film music began in 1895 in Paris, where especially composed piano pieces accompanied short films made by the pioneering Lumière brothers. During the silent era lone pianists gamely improvised to the on-screen action but at many venues cinema organs from manufacturers such as Wurlitzer replaced the piano.

Original orchestral scores were rare, as only the grandest theatres would be suitable for, and able to afford, an orchestra of any size. Abel Gance's *Napoleon* in 1927 was a milestone in silent film history. Its première at the Paris-Opera featured a live performance of Arthur Honneger's score and the conductor was equipped with a device by which he could adjust the projector's speed to suit the varying tempos!

In 1925 Warner Bros. Purchased the Vitaphone system from Western Electric. The system consisted of a standard film projector adapted with an integral turntable and sound system that allowed full synchronisation with the moving images. Warner released the first Vitaphone feature, *Don Juan*, in 1926 with a score recorded by the New York PO but 1927 saw the first 'talkie' *The Jazz Singer*, a basically silent movie with several song numbers sung on screen by Al Jolson.

During the Golden Age of Hollywood (1930s-1950s), a number of talented musicians and composers came to Hollywood and were in demand to provide soundtracks for the talkies.

One composer, Max Steiner (1888-1971) is considered to have laid the foundations for original, narrative, symphonic film scoring and set the standard for all those that followed.



*Max Steiner*

Vienna-born Steiner spent fifteen years on Broadway before moving to Hollywood in 1929 to work for RKO, who took the bold decision to allow him to do some limited narrative scoring for minor productions, a major advance on Jolson's contribution to *The Jazz Singer*. RKO deemed the results a success and they commissioned further, and much more extensive, soundtrack scores from the composer.

A 1933 film that was fully scored by Steiner was *King Kong*. Not only is this considered Steiner's most important achievement but it also marks the true beginnings of film scoring as we now know it. Before this, there had been no other talking films in which the sheer power of the music added another dimension to the moving images. Before any music had been added, the producers feared that what was billed as a horror movie featuring a model of a giant gorilla would provoke more laughter than terror.



Importantly, the music was now able to tell the audience exactly what was happening on-screen.

For example, how would they know of the monster's tenderness towards the heroine, (the screaming Fay Wray), without an appropriate theme for those scenes? Steiner's landmark score showed music's ability to terrorise and humanise. The reconstructed full score is available on CD (or mp3 download) from Naxos.

The *King Kong* score was based on the Wagnerian leitmotif with themes dedicated to the monster and other characters, a common practice ever since. According to Steiner:

*"If Wagner had lived in the 20th century he would have been the number one film composer!"*

## 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@aberdares.co.uk](mailto:alastair@aberdares.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](mailto: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](mailto:geoffbateman@blueyonder.co.uk)

Secretary, Bradford RMS. 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.

### **BBC MIDLAND RADIO ORCHESTRA - New entry** (Contact details as Dinmore Records - see below)

An evening of light music presented by former MRO member Paul Arden-Taylor, who has compiled a large archive of surviving MRO recordings. No fee, expenses requested over 50 miles, CDs for sale.

### **IAN BOUGHTON BA (Hons) DipMus**

25 Bearton Green, Hitchin, Herts SG5 1UN  
Tel 01462 434318 Mobile 07703 584152

E-mail: [Boughtontrust@aol.com](mailto:Boughtontrust@aol.com)

Website: [www.rutlandboughtonmusictrust.org.uk](http://www.rutlandboughtonmusictrust.org.uk)

Under the title *Rutland Boughton: Beyond The Immortal Hour* Ian gives talks on the life and music of his once famous grandfather.

Expenses only

### **DEBBIE BRIDGE BA (Voice)**

14 Milnthorpe Road, Hove, East Sussex BN3 5HT  
Tel: 01273 732121; Mobile: 07748 678564

Email: [debbie@debbiebridge.com](mailto:debbie@debbiebridge.com)

Website address: [www.debbiebridge.com](http://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](mailto:allan.child@thefrms.co.uk)

Secretary of Derby Music Circle and committee member, FRMS.

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; Postcards from Seville.

No fee; expenses minimal. Will travel.

### **MAGGIE COTTON**

57 Elmfield Crescent, Birmingham B13 9TL

Tel; 0121 449 3196

E-mail: [maggie@cottonbeat.freeserve.co.uk](mailto:maggie@cottonbeat.freeserve.co.uk)

Website: [www.percussionworkbook.com](http://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.

*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](mailto:paularden@virgin.net)



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

Contact Paul Arden-Taylor for a presentation with music from the current catalogue. CDs for sale 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](mailto: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 DVOŘÁK 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 Dvořák Society, 13 Church Lane, Knutton, Newcastle-under-Lyme ST5 6DU Tel: 01782 631274.

E-mail: [secretary@dvorak-society.org](mailto:secretary@dvorak-society.org)

Website: [www.dvorak-society.org](http://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, Potters Bar EN6 4LR. Tel 01707 876079

##### 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

##### Southern

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

##### Great Western

**John Hammond**, 19 Carleton Road, London N7 0QZ Tel: 07894 473125

##### 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](mailto:christopherfifield@ntlworld.com)

Freelance conductor. Talks include:

Bruch's music beyond the first violin concerto  
A Voice from the Pit – the things that go wrong in opera.

The life of Kathleen Ferrier

The life and work of conductor Hans Richter  
Recording unknown repertoire for Sterling label  
Ibbs and Tillet – 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](mailto:d.fligg@lcm.ac.uk)

Website: [www.impulse-music.co.uk/fligg.htm](http://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 20<sup>th</sup> 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.

#### **MICHAEL JAMESON – New entry**

60 Crookham Road, Church Crookham, Fleet  
GU51 5DH Tel 01252 625663, Mob 07521 317935

Professional cellist and music critic, offers talks on a wide range of subjects. Fee and expenses by negotiation.

#### **ERIC JENNINGS**

9 Hillside Road, Frodsham, Cheshire WA6 6AW

Tel: 01928 733209. E-mail: [fizneric@tiscali.co.uk](mailto:fizneric@tiscali.co.uk)

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

Conductors I have known and worked for;

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](mailto: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.

**AMELIA MARIETTE MA Cert MGS – New entry**  
Apartment 1, 8 Courtenay Road, Newton Abbot,  
Devon TQ12 1QT Tel 01626 366506

E-mail: [mariette@btinternet.com](mailto:mariette@btinternet.com)

Former curator of the Holst birthplace Museum,  
offers presentation: *Holst, the Man and his Music*  
using rare slides and music examples.

Experienced and passionate speaker with over 10  
years experience.

Fee £50 (for 1-hour talk) plus expenses for non-  
local presentations

**CHRISTOPHER MORLEY**

16 Melbourne Road, Halesowen B63 3NB

Tel: 0121 550 4482. E-mail: [cfmorley47@aol.com](mailto: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](mailto:pridmore789@tiscali.co.uk)

Website: [www.eliz-muir-lewis.co.uk](http://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, Heddl Nash* –  
reminiscences of one of England's finest ever  
tenors, from within his family circle, illustrated  
with recordings.

Fee and expenses by negotiation.

**NIMBUS RECORDS**

Wyastone Estate Ltd, Wyastone Leys, Ganarew,  
Monmouth NP25 3SR. Tel: 01600 890007

E-mail: [antony@wyastone.co.uk](mailto:antony@wyastone.co.uk)

A behind-the-scenes insight co-presented by Adrian  
Farmer and Antony Smith, who have many years  
experience working with one of Britain's most

influential record labels. Survival techniques, new  
formats, downloading, manufacturing processes,  
recording sessions and working with artists all  
illustrated with a wide musical selection.

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](mailto: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](mailto:geoff.ogram@talktalk.net)

A number of recital programmes, with a significant  
content of 20<sup>th</sup> 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*.

No fee required, just minimal travel expenses.

**SIVA OKE LRAM**

13 Riversdale Rd, Thames Ditton,  
Surrey KT7 0QL

Tel: 020 8398 1586 Fax: 020 8339 0981

E-mail: [soke@somm-recordings.com](mailto:soke@somm-recordings.com)

Website: [www.somm-recordings.com](http://www.somm-recordings.com)

Former professional musician, veteran of the record  
industry and owner of SOMM Recordings, a well-  
established label with a wide-ranging and  
interesting repertoire

*SOMM enchanted evening*: music from current  
catalogue.

No fee, but expenses requested over 50 miles.

**LYNNE PLUMMER**

52 Judkin Court, Century Wharf,  
Cardiff CF10 5AU. Tel: 02920 489332

E-mail: [lynne@lynneplummer.co.uk](mailto:lynne@lynneplummer.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.

**TONY POOK (York RMS)**

1 Lower Friargate, York. YO1 9SL.

Tel: 01904 642407; E-mail: [tpook@talktalk.net](mailto:tpook@talktalk.net)

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

Other programmes of Belgian, Finnish, Russian,  
Slovakian and Spanish music. Featured composers

include Uuno Klami, Amy Beach, Mieczyslaw Karłowicz, Gottschalk, Borodin, Dyson, Dvořák, Fibich, Smetana and Suk.

Travel expenses only.

**DR. JIM PRITCHARD - THE GUSTAV MAHLER SOCIETY UK**

15 David Avenue, Wickford, Essex SS11 7BG

E-mail: [jpritchard@mahlersociety.org](mailto:jpritchard@mahlersociety.org)

Website: [www.mahlersociety.org](http://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](mailto: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.

**THE RACHMANINOFF SOCIETY – New entry**

Promotes interest in and appreciation of the life and works of Sergei Rachmaninoff, Russian Composer, pianist and conductor. A few of its members are available on occasion to give talks (illustrated with recordings) to societies at various locations.

Enquiries to John Lockyer, Chairman, The Rachmaninoff Society, 4 Springfield Cottages, New Road, Rotherfield, Crowborough, East Sussex TN6 3JR. Tel: 01892 852265.

Website [www.rachmaninoff.org](http://www.rachmaninoff.org)

E-mail: [fergusophie@btinternet.com](mailto:fergusophie@btinternet.com)

No fees but expenses may be requested.

**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](mailto:paulrooke@hotmail.com)

Web site: [pauladrianrooke.com](http://pauladrianrooke.com)

Retired music teacher. Music Adviser, The Rutland Boughton Music Trust. Talks on Rutland Boughton, 19<sup>th</sup> century British music and most musical subjects. Expenses only.

**DONALD ROOKSBY**

Donald is no longer able to give presentations to societies, but still accepts orders from societies for Hyperion CDs.

For details please contact him at Glanrafon, 14 Heol Garrog, Eglwysbach, Colwyn Bay, North Wales LL28 5AQ.  
Tel: 01492 650244.

**BASIL TSCHAIKOV**

Apt. 31, Royal Arch Court, Norwich NR2 3RU  
Tel: 01603 766123. E-mail [bnickt@homecall.co.uk](mailto: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*.

No fee; reasonable expenses requested.

**CLIVE WILKES**

70 Filching Road, Eastbourne, East Sussex BN20 8SD. Tel: 01323 724916.

Current programmes include:

George Gershwin - Crazy for you

Sergei Prokofiev - the prodigal son

Golden age of film music

Aspects of opera in the 20th Century

Dmitri Shostakovich – the great survivor

Rimsky-Korsakov and the mighty handful

The Golden Age of Russian Opera.

Further details on request. Expenses only.

**CATHERINE WILMERS**

The Brew House, Radwell, Baldock, Herts SG7 5ES.

Tel: 01462 730490. E-mail: [cwilmers@hotmail.co.uk](mailto:cwilmers@hotmail.co.uk)

Website: [www.cwilmers.co.uk](http://www.cwilmers.co.uk)

Professional cellist. Recorded award-winning CD *A Cello Century of British Women Composers 1884-1984*. Features anecdotes about the composers and the making of the CD.

Also *The Not so Silent Minority*: examples of late 19<sup>th</sup>/early 20<sup>th</sup> C music by women composers, including Fanny Mendelssohn, Clara Schumann, and Ethyl Smyth.

Travels countrywide. Fees negotiable + expenses.

**DAVID WILSON**

142 Greenway, Hayes, Middlesex UB4 9HX

Tel: 020 8841 9166.

E-mail: [drwilson24@googlemail.com](mailto: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](mailto:ralph.woodward@btinternet.com)

Website: [www.ralphwoodward.net](http://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.

# NOTABLE ANNIVERSARIES FOR 2012

Compiled by Brendan Sadler

There are no giants among the composers whose anniversaries are celebrated in 2012. However, a number of English names are featured and one could make up a number of varied programmes drawing on their output.

Two well-loved singers of the last century offer great opportunities to programmers: **Kathleen Ferrier** was born in 1912 and **Kirsten Flagstad** died in 1962.

Violin aficionados might like to note the death of **Fritz Kreisler**, also in 1962

Several artistes celebrate their 70<sup>th</sup> birthday in 2012: **Sheila Armstrong** (soprano), **Matthias Bamert** (conductor), **Daniel Barenboim** (pianist/conductor), **Maurizio Pollini** (pianist). Pianist **Ian Hobson** reaches 60.

## Composers (b = born; d= died)

12.02.1562bap	Campion, Thomas (Eng) b
? .05.1562	Sweelinck, Jan P (Ned) b
17.08.1562bap	Hassler, Hans (Ger) b
08.06.1612	Hassler, Hans (Ger) d
? .08.1612	Gabrieli, Giovanni (It) d
17.01.1712	Stanley, John (Eng) b
24.01.1712	Frederick the Great (Ger) b
24.01.1712	Hebden, John (Eng) b*
08.01.1812	Thalberg, Sigismund (Ger) b
09.02.1812	Hoffmeister, Franz (Ger) d*
11.03.1812	Wallace, Vincent (Ire) b
14.05.1812	Mayer, Emilie (Ger) b*
27.04.1812	Flotow, Friedrich von (Ger) d
29.01.1862	Delius, Frederick (Eng) b*
17.02.1862	German, Sir Edward (Eng) b*
22.08.1862	Debussy, Achille-Claude (Fr) b*
23.05.1912	Françaix, Jean (Fr) b
17.06.1912	Gillis, Don (US) b
17.07.1912	Markevitch, Igor (Russ) b
13.08.1912	Massenet, Jules (Fr) d
01.09.1912	Coleridge-Taylor, Samuel (Eng) d
15.09.1912	Cage, John (US) b
05.02.1962	Ibert, Jacques (Fr) d
12.06.1962	Ireland, John (Eng) d
13.06.1962	Goossens, Eugene (Eng) d

\*Denotes contribution from Roger Hughes

## Compositions (f = first performance; p = published)

(This list is selective for considerations of space)

### 1612

Dowland	A Pilgrims Solace p
Gibbons	Madrigals & motets in five parts
Sweelinck	Rimes françois et italiennes

### 1712

Handel	Il Pastor Fido, opera
Scarlatti, D	Tolomeo et Alessandro, opera fp
Vivaldi	L'Estro Harmonico, Op 3 La straveganze, Op 4

### 1762

Arne	Artaxerxes, opera
Bach, C.P.E.	Harp Sonata in B minor
Bach, J.C.	Alessandro nell'Indie, opera
Gluck	Orphée et Euridice, opera
Haydn	Symphony No.9 in C major
Mozart	Sonata in C for violin & piano, K.6

### 1812

Beethoven	Symphonies Nos. 7 & 8 Piano Trio No.10; Violin Sonata No 10
Rossini	La Scala di Seta, opera
Schubert	String Quartets Nos. 1-3
Weber	Piano Conc. No.2; Piano sonata No.1

## 1862

Berlioz	Beatrice et Benedict, opera
Borodin	Symphony No. 1
Brahms	Cello Sonata no. 1 Paganini Variations, Bks. 1 & 2 String Quartet No. 1 The Tempest, incidental music
Dvorak	
Sullivan	
1912	
Bartok	Four Pieces for Orchestra
Bax	Christmas Eve on the Mountains Nympholept, for orchestra Five Orchestral Songs
Berg	Israel Symphony, for voices and orchestra
Bloch	String Sextet A Shropshire Lad, rhapsody Bredon Hill and other songs
Bridge	
Butterworth	Jeux, poeme dansé Gigues from Image for orchestra Syrinx for solo flute On Hearing the First Cuckoo in Spring Song of the High Hills Summer Night on the River
Debussy	La Péri, poeme dansé
Delius	The Music Makers Choral Hymns from the Rig-Veda, Group IV Decoration Day, Pt 2 of Holidays Symphony Lincoln, the Great Commoner Three Nocturnes for piano and violin
Dukas	
Elgar	
Holst	
Ives	
Medtner	
Milhaud	
Prokofiev	
Ravel	
Roussel	
Schoenberg	
Sibelius	
Strauss, R	
Turina	
V. Williams	
1962	
Arnell	
Arnold	
Barber	
Bennett	
Berio	
Berkeley	

Birtwhistle	Chorales for orchestra
Bliss	The Beatitudes, cantata
Copland	Connotations, for orchestra
	Down a Country Lane, for orchestra
Dallapicolla	Pregchiere, for baritone and chamber orchestra
Diamond	This Sacred Ground; baritone/chorus and orchestra. Quartet No. 6
Feldman	The Swallows of Salangun Last Pieces, for piano
Gerhard	Concert for Eight
Goehr	A Little Cantata of Proverbs Two Choruses for a capella choir
Hamilton	Arias for small orchestra Sextet
Harris	Symphonies Nos. 8 & 9
Henze	In re cervo, opera Symphony No. 5
Hoddinott	Symphony No. 2 fp Variations for flute, clarinet, harp and string quartet
Jacob	News from Newtown, cantata
Kabalevsky	Cello Sonata
Khachaturian	Cello sonata
Ligeti	Poème Symphonique for 100 metronomes Aventures, for voices and instruments
Lutoslawski	Trois poèmes d'Henri Michaud for chorus and orchestra
Lutyens	Music for Orchestra II
Maxwell-Davies	Sinfonia for chamber orchestra Leopardi Fragments for voices and instruments
Maw	Chamber Music for five instruments
Milhaud	Symphony No. 12
Musgrave	Chamber Concerto No. 1 The Phoenix and the Turtle, for chorus and orchestra
Nilsson	Entrée, for orchestra and tape Szene III
Orff,	Ein Sommernachtstraum
Penderecki	Stabat Mater
Piston	Lincoln Centre, Festival overture String Quartet No. 5
Poulenc	Clarinet sonata; Oboe Sonata
Rawsthorne	Medieval Diptych for baritone and orchestra; Quintet for piano and wind; Piano Trio
Schuman	Song of Orpheus for cello and orchestra
Shostakovich	Symphony No. 13, Baba-Ya
Seiber	Violin Sonata, p
Shapey	Convocation for chamber group Chamber Symphony
Stockhausen	Momente, for voices and instruments
Stravinsky	The Flood, opera Abraham and Isaac, for baritone and orchestra
Tavener	Piano Concerto; Three Holy Sonnets
Tippett	Concerto for orchestra Piano sonata No. 2; Songs for Ariel
Walton	A Song for the Lord Mayor's Table, song cycle fp

## FRMS Scottish Group

### Spring Music Day

*Saturday 7<sup>th</sup> May 2011*

at

Smith Art Gallery and Museum  
Dumbarton Rd., Stirling

Lunch at 1 p.m. followed by  
presentations from:

**Graham Melville-Mason**

Topic: *Sir Thomas Beecham*

**Dr. George Fyfe,**

Topic: *The Orchestral Song*

*Fee: £15 including lunch*

Contact John Maidment: Tel: 01241 853017  
or email: [johnmaidment@msn.com](mailto:johnmaidment@msn.com)

## FRMS WEST REGION

### Inaugural Music Day

Tuesday 19<sup>th</sup> July 2011

By courtesy of Stroud Valley Music Club the  
inaugural meeting and music day will take  
place in Stonehouse

at

**St. Joseph's Hall, Oldends Lane,  
Stonehouse GL10 2DG**

Cost approx £10, incl. Lunch, and drinks

- 9.45 Registration and welcome
- 10.00 **Sullivan without Gilbert.** Presented by  
*Malcolm Lewis, Cirencester RMS*
- 11.15 Tea/coffee
- 11.30 **All in a lifetime...so far!** Presented by  
*Roger Apps, FRMS and various RMS*
- 13.00 **Buffet lunch** (+ tea/coffee/soft drinks)
- 14.15 **Adrian Farmer & Antony Smith**  
*present music from Wyastone/Nimbus*
- 15.45 Close

Contact: **Roger Apps:** Tel:01225 768098 or  
email [roger.apps@thefrms.co.uk](mailto:roger.apps@thefrms.co.uk)

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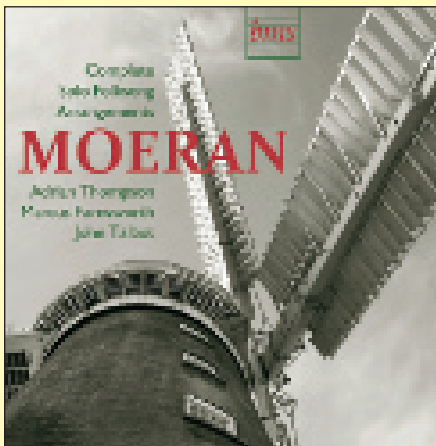
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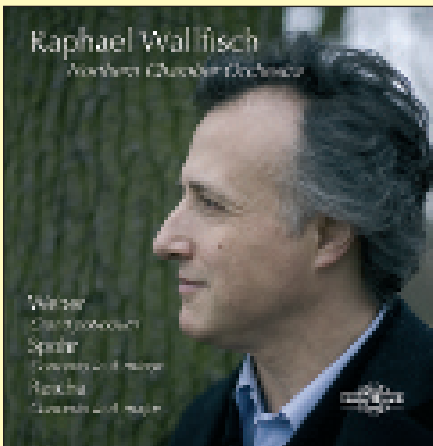
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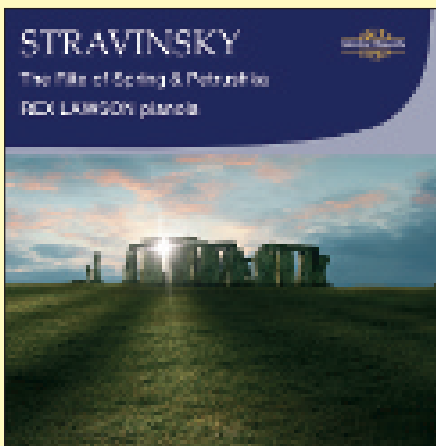
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BRITISH MUSIC SOCIETY  
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Adrian Thompson, *tenor* • Marcus Farnsworth, *baritone*  
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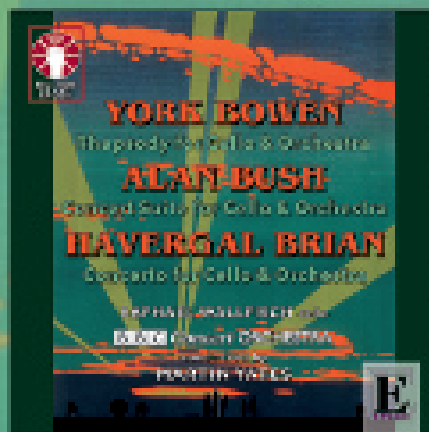


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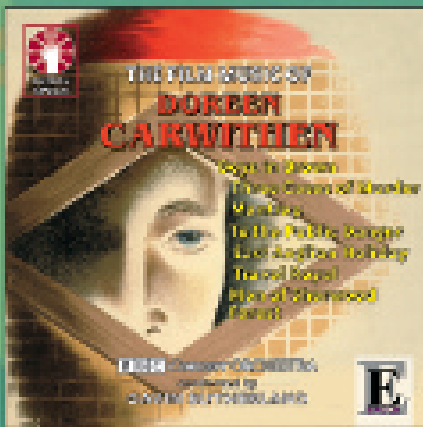
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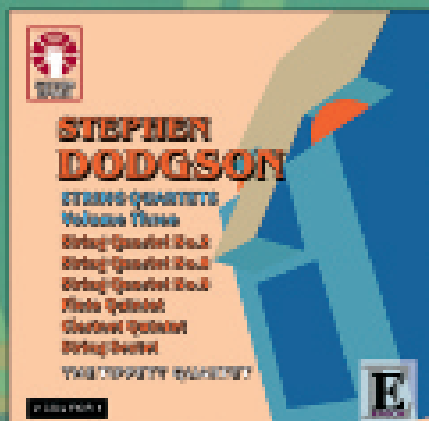


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