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Editor:

Arthur Baker

*All Editorial copy to him at:*4 Ramsdale Road,
Bramhall, Stockport,
Cheshire SK7 2QA

Tel: 0161 440 8746

E-mail: ask.baker@tesco.net

*Asst. Editor:*Reg Williamson (see back
page for address).*Editorial deadlines:*

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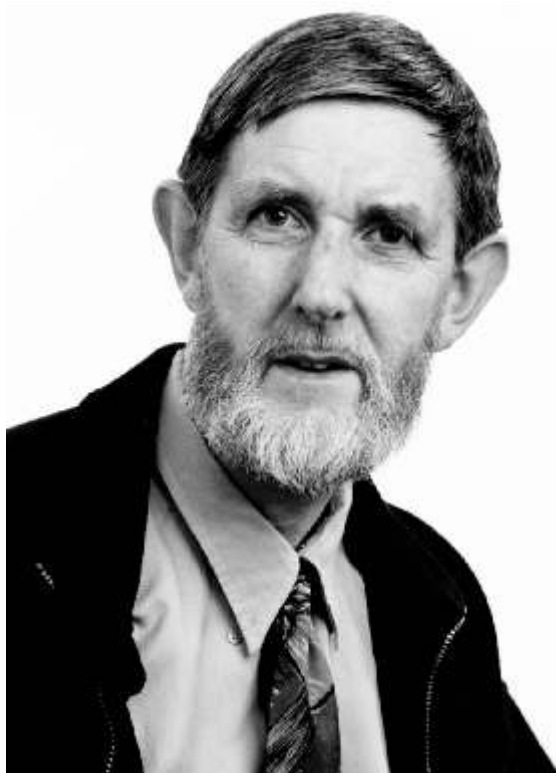
www.musicweb.force9.co.uk/music/frms/index.htm

GUEST EDITORIAL

From the Chairman

To say that 2000 has been a difficult year for the FRMS is probably an understatement, and it would be foolish to assume that everything can be put right overnight. I need not elaborate on the polarisation of the Federation into opposing factions with their claims and counter-claims; I hope, following the Annual General Meeting and the election of a “new” Committee, that we can begin to repair the damage and build a stronger Federation for the 21st Century. As Chairman my objective will be to enable the process.

There are a number of ways in which we (by which I mean all of us in every affiliated society) can make the process work. One is by maintaining links between societies at local and regional level, and I have already committed myself to this in the East Midlands where my own society, Derby RMS, is organising a day



conference to revive the Regional Group. I am also planning to visit as many societies as I can conveniently arrange; obviously those with good transport links from Derby will be the easiest to visit, but though I hesitate to say “distance no object” I shall certainly try to include societies further afield.

The other way in which I hope to enable the process is through the Committee. Each individual will have his or her own ideas — it would be a poor world otherwise — but I want to encourage them to work together and to be open to what societies and individual members want from the Federation. In that respect, indeed, since the Chairman doesn’t have a vote on the Committee, please feel free to contact me with suggestions, whatever your viewpoint.

Ruth and I send our best wishes for 2001 to all affiliates.

Allan Child

Our New Chairman

Allan Child is a part-time materials science consultant to the firm he recently took early retirement from. He joined Derby RMS in 1966 and was its Secretary for a few years in the 1970s; he resumed that responsibility in 1990.

Membership of a Recorded Music Society, in particular the challenge of presenting programmes, has helped him to enjoy a very broad range of music. He also makes occasional forays into performance as a recorder player and as a choral singer.

His wife, Ruth, works for the University of Derby, and is Treasurer of Derby RMS. Allan and Ruth have a son who is a pharmacist and a daughter studying childcare.

PUBLICITY PROVIDED BY AFFILIATES

Since the last issue of the Bulletin, a growing number of Societies have sent us copies of their current programmes. These all show that many of our affiliates have lively programmes and we are sure that they give a great deal of pleasure to their members. As before, the detailed programmes are too large to list in full, and I would suggest that if interested, you either see if the Society is listed on our Website, or you contact the Secretaries direct. Addresses and telephone numbers are available from me, or through our Secretary on the following numbers.

Peter Lerew (Secretary):	01751-432652
John Phillips (Vice-Chairman)	01277-212096

ANNUAL GENERAL MEETING

The AGM was held on Saturday, 4th November 2000 at the Durham Light Infantry Museum & Art Gallery. This was at a time when floods were widespread, including the north of England and many of those who were able to attend gave accounts of most horrendous travelling conditions. Many alas were defeated by the floods and were not able to make it.

Ted Shepherd (Secretary Newcastle RMS and Secretary North East Region FRMS) welcomed those present to the Meeting and thanked them for attending, despite the weather conditions. He gave credit to those who had organized the Meeting. Dr. John Philips acted as chairman for the meeting.

The question was raised as to whether a quorum had been achieved. After it had been confirmed that only 21 Societies were represented against the minimum requirement of 25 it was ruled it had not. After discussion, as the failure to be quorate was because of the weather conditions, the Meeting decided by a majority vote to proceed with business on the Agenda.

Mr. Birchall (Hinckley RMS) expressed grave concern about irregularities in the electoral system. He alleged an abuse of the electoral process in the form of a circular letter from the Secretary distributed with Ballot papers. The Secretary responded by indicating she had been requested by members of the Committee seeking re-election to indicate their intentions to resign if certain people had been elected as officers. She had discussed the contents of her letter with members of the Committee. Mr. Williamson (Stafford RMS) said that as one of the nominees, he felt it was more honest to indicate his intention beforehand.

Mr Birchall alleged it was felt by some members that the letter was intended to influence the course of the election and that it was a corrupt and possibly even a criminal offence. He was prepared to take the matter to the highest levels, the High Court if necessary. He requested that the Returning Officer accepted that nominations which he suggested to have been made conditionally were invalid. The Chairman pointed out the Ballot has been run the same way for at least 20 years. Ballot Papers are anonymous and the Returning Officer has no idea who they are from.

At this stage the Meeting was asked if they wanted proceedings to continue, and it was commented that bullying and threats of legal proceedings were not helpful. It was pointed out that all who had received the Secretary's letter had also received the opposition's view and electoral recommendations. A motion from

the floor to proceed was seconded and carried.

It was agreed that the count should take place at the end of the Meeting. Chris Leach and Roderick Shaw accepted the appointments as tellers. Subsequently Mr. Graham Kiteley was also appointed.

The Minutes of the previous AGM were discussed. One amendment was to amend details of independent examiners to read 'A R Milne'. Otherwise it was accepted as a true record. The minutes of the May 6th general meeting were questioned. Mr. Wainwright (Wolverhampton RMS) insisted he'd put an amendment to the Motion that the Treasurer (Mr. Hamilton) be returned to Office with "full working

"...most horrendous travelling conditions"

powers". Mr. Williamson responded by pointing out that he knew full well what his only Amendment said, and that had he known the addition was supposed to be incorporated, he would not have accepted the change. He had accepted the 'Treasurer could stay in office' since he had never been removed. The Minutes were not accepted as true record.

An update concerning the Treasurer's position was requested and whether full powers have been restored. The Chairman responded, that as far as he was aware this has now been done and full powers have been restored. Treasurer felt this was not so, had not received bank statements despite requests, and has no idea what is happening. He had not received response to any correspondence and had spent time since May Meeting sorting out Accounts for presentation to Auditors. He felt that the time lapse in sorting things out was unforgivable. The Chairman explained the delay was due to the tardiness of the Moat House in sending copies of invoices.

Marjorie Williamson, the retiring Hon. Secretary presented her report. She began with the Musical Weekend at Stratford and which was a memorable success. The downside was that although attendance was about 22% more than the previous year we were under the projected total of rooms prebooked and faced a hefty penalty. We have been fortunate however, with an anonymous donation from a delegate of £3000 with no strings attached and a negotiated £2900 credit with Moat Houses for next year.

A new agreement had been negotiated on PRS (see previous Bulletin) and half was paid by due date of 30th Sept. The final half was due at the end of January 2001. The full agreement was yet to be signed, as some of the fine print had not been agreed.

This being her last AGM as Secretary she said she

could look back on over 7 years of hard work most of which was enjoyable. She thanked all those who have supported her and added her appreciation of letters and telephone calls of sympathy and regret at her departure and the circumstances prompting it.

The Treasurer Mr. Hamilton had circulated a final copy of the accounts. The auditors had to qualify accounts as he had not received all the necessary information. The qualifications referred to the Stratford Weekend, as despite repeated requests he had not received some invoices until last weekend, which was too late, and more information was needed re the content of some bills. This was by far the largest item of expenditure incurred and he expressed concern about the organisation of the Weekend. He requested that in future the Committee closely monitored attendance.

At the conclusion of Mr. Hamilton's report, Mr. Williamson expressed his disapproval that these accounts had not been seen by any of the Committee until the meeting. A proposal from the floor to accept the accounts was seconded and carried.

As Vice Chairman, Dr. Phillips said it fell to him to give a report subsequent to the unfortunate resignation of Chairman John Gilks. In addition to areas reported elsewhere he also said that two issues of the Bulletin were published in the year and were generally held to be successful. Thanks were due to Arthur Baker, Editor, and the many contributors, and to Cathy Connolly who had secured a healthy advertising base.

On the question of insurance cover, all problems had now been dealt with. If we ensure premiums are paid on time, cover will now be secure at very reasonable rates. On the question of legal status, he had taken professional advice and made contact with Companies House to resolve matters outstanding at the last AGM. These had now been resolved without any fine or penalty being levied.

He also stated that this year had been most stressful with many Committee members on the point of resignation and with the Chairman and Secretary not to be in their respective positions next year. He felt we had lost two of the lynch pins of the Federation, who had been subjected to a continuous barrage of unjustified complaints and personal abuse both in writing and verbally. He took pride in looking at efforts and achievements of the Committee over the past year but said that the efforts of 'Save FRMS Group' had made it difficult.

He said it gave him great pleasure to announce that the last Committee Meeting voted overwhelmingly to appoint Marjorie Williamson to the position of Vice President in recognition of the work she had done over the years for the Federation.

The various formal motions were then discussed:

Motion 1 asks the incoming Committee to look at the feasibility of attaining Charitable Status. There were differing views on whether this was advisable. However it was felt the committee should look at what needs to be done and put forward proposals next year.

Motion 2: "To disqualify Chris Hamilton from office due to unsatisfactory conduct and serious irregularities and failure to resign after a Vote of No Confidence". A long discussion ensued on whether the Meeting was allowed to do this under the Constitution and the rights and wrongs of the situation. It was pointed out that Mr. Hamilton's honesty was not in question but he had refused to carry out some decisions of the

Committee. There was some question regarding the wording of the Motion and whether those Societies indicating support had seen the exact wording. It was felt the motion was improper and it was voted out of order.

The chairman then adjourned the meeting and announced the outcome of the ballot during the buffet.

Results of Ballot:

Chairman: Allan Child (unopposed)

Vice-Chairman: Dr John Phillips 75 votes, (Gordon Wainwright 47 votes)

Treasurer: Reg Williamson 79 votes (Chris Hamilton 42 votes)

Secretary: Peter Lerew 80 votes (Tony Pook 42 votes)

Committee (in voting order):

Cathy Connolly (108 votes)

Margaret Dorothy (88 votes)

John Heyes (83 votes)

Len Mullenger (82 votes)

Patrick Russell (79 votes)

Keith Cheffins (78 votes)

Brendan Sadler (74 votes — not elected)

About 50% of the eligible affiliates voted. There was one spoiled paper.

The Meeting closed at approximately 6.30 p.m.

It was followed by a Piano Recital by Jonathan Middleton. This is reported on page 7.



Marjorie Williamson, Chris Hamilton and John Phillips at AGM.

New Committee Members

New Secretary

Peter Lerew our new Secretary was born in 1932. He is retired and lives near the North York Moors. He made his career spanning 40 years, in the public audit service. Much of his 'spare' time has been devoted to voluntary groups, making friends and having lots of fun in the process. Latterly, his efforts have centred on administrative matters. Always interested in music, Peter is a founder member and Secretary of the Ryedale Recorded Music Society which is flourishing and has a steadily increasing membership.



John Heyes

John Heyes, aged 70 and a retired solicitor, has been a member of the Newport (I.o.W.) Recorded Music Society for fifteen years (on committee for five years) and of the Ryde Recorded Music Society for two years.

He attends Federation and Torbay Music Weekends. He appreciates a wide range of music, chamber and choral music being especially appealing. Interested in music history he likes period instruments.



Margaret Dorothy

Mrs. Margaret Dorothy is a retired PA/Secretary. She has been a member of Croydon RMS since 1964; Chairman for four years and Secretary for twelve years. She is also a member of Carshalton & Wallington GS since 1981 where her husband, Colin, is Secretary.

Margaret enjoys chamber and 20th Century music especially. She is interested in the techniques of film music and the musical developments that happened at the beginning of the 20th Century. She is a guest presenter to local Societies.



The Famous FRMS Musical Weekend

Moat House Stratford Upon Avon
April 20/22 2001



Dame Janet Baker, in conversation with our
President, Edward Greenfield.

Recital by the well-known Coull String Quartet,
playing Schubert, Tchaikovsky and Mendelssohn.

"The Three Editors" - Ivan March, Edward Greenfield and
Robert Layton, talk about the Penguin CD Guide.

Eric Jennings on "Life in the Orchestra".

Alan Thomas on William Alwyn, the Multi-talented composer.

Composer Arthur Butterworth about other composers.

Ray Crick on the scope & variety on the ASV CD Label.

John Phillips about "A Dutch Miscellany".

For further information contact:-
Marjorie Williamson, 67 Galleys Bank, Kidsgrove, Staffs. ST7 4DE
Tel: 01782 782419 E-mail: the-frms@beeb.net
or the FRMS Website at:
www.musicweb.force9.co.uk/music/frms/index.htm

New Vice-President

Our newest Vice-President is surprisingly, the first woman to hold this office in the Federation's 64 years history. It is generally agreed, that this honour would have deservedly gone to the late Audrey Rhys-Tyler, who had served us for many years but subsequently had to retire due to ill-health.

Our former Secretary Marjorie Williamson has also a long history of association and activity within the recorded society movement, joining her first local Society at the tender age of fifteen. In that time, she has served with distinction as a senior Officer on the two principal Societies in the Potteries. In 1994, having been retired as the Personal Secretary to the Headmaster of a large Public School, she was then asked to take on the role of Hon. Secretary to the Federation, an Office that had to some extent fallen into decline.

With characteristic energy and enthusiasm, Marjorie set about re-building the office. She bought a computer and within a few months, was making her mark on the activities of the Federation. Marjorie made it clear from the outset that she would be a Secretary with a large S, not a small one; a philosophy that did not always endear her with a tiny minority within the movement. Nevertheless, many Societies soon learned to be grateful for her uncompromising readiness to tackle awkward problems. This came to the fore when dealing with the emerging difficulties for a small number of Societies after the PRS began to flex its muscles following heavy criticism by a Parliamentary Select Committee.

Society secretaries soon found that letters would invariably be answered in full within 24 hours and she was always accessible by 'phone, or e-mail which she introduced very early in her seven year term of Office. There was one small hiatus not generally known, for early in 1998, she had to face serious surgery. The work of the Secretariat continued without interruption on a day-to-day basis, with Reg her husband acting as he put it, "secretary to the Secretary." Five weeks after she came out of hospital, she attended a Committee meeting and only later, did her very closest associates in the Committee become aware of what had happened.

The Federation has had a very difficult and



acrimonious time during the last two years and it was inevitable that she was now bearing the brunt of most letters of criticism. It was understandable that Reg, concerned for her health, eventually persuaded her that enough was enough and so, she decided to stand down. Her last major contribution was largely organizing the artistically successful Musical Weekend in Stratford in 2000 and will now at the Committee's request, complete the planning for this year. Asked what she enjoyed most during her term of Office, Marjorie unhesitatingly responded "It was the enormous number of friends I have made throughout the movement, friendships which I hope will continue".

Derek Henderson (1923-2000)

The recent death of Derek Henderson robs the Federation of one of its most faithful supporters, and a tireless society secretary — a post he had held in Sunbury for the last forty three years. It would be interesting to learn if any other officer can claim a longer, unbroken term of service.

Derek had joined the Gramophone movement in those far off idealistic years after the second world war, when young ex-service men and women seemed anxious to broaden their horizons in their newly found love of the arts. Incidentally, those who came to know Derek only in his later years were always surprised to learn of his considerable record of bravery in the latter stages of the war: as a navigator he took part in at least thirty-six dangerous bombing raids, yet survived without the least injury.

A retiring, shy bachelor, Derek found much pleasure in his chosen composers, mainly of the more revolutionary twentieth century kind — nothing before Mahler! He also loved English music and jazz, and listening to his CDs gave him solace in his last illness, when after a throat operation, he was no longer able to speak.

He left behind a society (Sunbury Music Club) that is thriving and popular, with a full hall at every meeting. It is a tribute to his half century of devotion to the cause of good music. He will be missed by his friends in the Thames Valley, and those who knew him through his regular attendance at Federation AGMs and Weekends. R.I.P.

Peter L. Jones, Chairman, Sunbury Music Club

From the Treasurer

When it became known last year that payment of our insurance premium on our Public Liability Insurance was being consistently delayed by anything up to three months, this rightly caused a great deal of concern to the extent that the then Chairman John Gilks was so alarmed, he immediately paid it out of his own pocket.

This practice of late payment has now been stopped. All accounts, premiums for which we are responsible on your behalf, are paid punctually and have all been met on the due date for the current financial year.

What now worries me, is that this level of diligence and fiscal responsibility does not appear to extend to a number of our affiliates. On taking Office in November, I discovered that no less than 40 have failed to pay their affiliation fee. This was due at the end of September and about 20 had yet to pay for the extra Bulletins ordered for the Autumn issue. Sending out reminders imposes a great deal of work and extra cost that we could all well do without. I now have a whole list of reasons why the re-affiliation application has not been attended to, the most common being “we didn’t receive the form”. The form always goes out with the pre-AGM information from the Secretary around August time and I can personally testify that no Society was omitted. Frankly, it had just been put aside and ultimately lost so another has to be sent. I do ask Secretaries, please, examine all that we send you. The other reason is “we don’t know our membership for the forthcoming year”. Our new agreement with the PRS and what the Federation pays it will be based on what your membership was for the past year. It follows that what it might be is irrelevant — until the next year.

The most common reason for non-payment for Bulletins is “We were waiting for the invoice”. This is always inside the label on the front of the package and since it also carries the Secretary’s address, then it must have arrived. It says quite distinctly “Documents Enclosed”. I accept that ideally, it could be sent separately but that is again, extra expense.

Finally, something that is causing me some concern - that an increasing number of Societies are deciding not to take out Public Liability insurance. In at least two examples, the reason given is that the meeting venue owners have PL cover. It is dangerous to make this assumption and I would urge that any Society in this situation should see and study the policy of the premises concerned. We live in litigious times, where a solicitor could take up a claim on a “No Win, No Fee” basis. One can easily imagine

someone tripping over a speaker cable and suing the Society. I do counsel that all Societies now check carefully whether the decision to drop PL cover is wise. If in doubt please contact me (address on p. 36). Even meetings in private homes carries a risk for which, insurance at little over 39p a week, can bring peace of mind. It is not too late to take it out now. Because of my worries about this topic, I asked John Heyes who has joined the FRMS Committee and is a lawyer to comment on Public Liability insurance and an extract from his comments is quoted below.

Reg Williamson

Public Liability

I agree that it is disturbing that affiliates are dropping Public Liability cover. If they are doing this as an economy measure then this is a false economy and most unwise. Of course, there may be other reasons. Some may be included in the cover taken by their meeting venue. Others may have made their own arrangements under policies they may have taken out primarily for other forms of cover — public liability cover is often an add-on.

The risk of a claim is very small especially in the case of societies carrying on low-risk activities as our affiliates do. However, should a claim arise the damages could be very high. Figures of over a million pounds are not uncommon these days. Affiliates will almost all be unincorporated associations which means that they cannot escape liability by winding up and disbanding. If a judgment is given against a society then the members are each jointly and severally liable for the whole amount and if this is high they could all face ruin. It is no good thinking it will never happen — in all probability it will not, but it just might and if it does the consequences could be so appalling that the small cost of cover is well worth while.

It is important that the terms of the public liability cover should be extended to cover claims for injury and loss sustained by affiliates’ own members who strictly speaking are not the public. The principle of joint and several liability means they share the responsibility and so are on both sides of the fence. Affiliates making their own arrangements should be aware of this.

John Heyes

Piano Recital by Jonathan Middleton

Following our normal tradition, a recital was presented after our AGM. We were fortunate after the Meeting at Durham to have a recital by the talented pianist, Jonathan Middleton.

Jonathan studied at the Royal Northern College of Music, Manchester, and was a prizewinner in the prestigious BBC TV "Young Musician of the Year". He is especially noted for his playing of the music of Liszt.



The programme got off to a rousing start with the Eroica Variations Op 35. This is based on the hypnotising theme from Beethoven's Prometheus Ballet which is also used in the finale of the Eroica Symphony. The virtuoso piece was played with the utmost excitement — the final fugue was over-

whelming in impact.

This was followed by four pieces by Chopin (Bolero Op 19; Scherzo No 1 Op 20; Nocturne Op 62 No. 2). These covered a wide range of emotions and demonstrated Jonathan's versatility and depth of feeling. Scriabin's Sonata No 3 is an unusual work which is typical of the composer's unique style and played here with skill and devotion. This is a piece which probably needs several hearings to enable one to fully appreciate it.

The final piece was Liszt's Hungarian Rhapsody No 6 — here the virtuosity and excitement was overwhelming and brought the house down. Overall a most thrilling recital by a young but enormously talented artist.

AB

Classic Collector

Many members use Classic Collector, which is a computer cataloguing programme which is specially designed for cataloguing classical music collections. This programme was reviewed in the Bulletin several years ago. The latest version Classic Collector2000(Rv 2p) incorporates many improvements and for people with Internet facilities may be updated through the Elk Software Website at:-

http://ourworld.compuserve.com/homepages/lion_elk/Elk7CcSt.htm

New users may obtain a trial version free of charge from the same source or on three disks from Elk Software, 8 High Laws, Newcastle upon Tyne NE3 1RQ, ; in the latter case enclose £3.00.

A registration fee of £42.00 is charged for the final programme.

Secretary's Notes

Your Advice and Comment is needed. Readers of the FRMS News Sheet issued in December 2000 will recall that the Board (honouring an undertaking given at the AGM) has embarked on a thorough review of the FRMS's Constitution.

The working party is making good progress but it recognises that on some special topics it cannot be reasonably certain of reflecting Affiliate Societies unless it has constructive comment from Societies and their members.

It has been suggested that the Board could be reduced in size (by one, two or three members?) in order to increase efficiency and reduce administrative costs. On the other hand, one could argue that sufficient ordinary members are vital to ask simple penetrating questions (shades of Kipling's "serving men") to satisfy themselves, on affiliate societies' behalf, that the officers are doing what is desired and necessary to an acceptably high standard. In the event of a smaller Board, would the officers find themselves compelled to co-opt help from affiliate societies instead of being able to call immediately on the services of other Board members? Would co-option in this way be of long term benefit to the Federation? No doubt you will think of other arguments both for and against the proposal.

We want and need your constructive views on this topic (and anything else to do with the Constitution) as soon as practicable. We certainly need to know your ideas as to the ideal number of ordinary members. Taking these comments into account, we should then arrive at a consensus that has a good chance of being approved at a general meeting. Please write to me (as co-ordinator) at the address on the back page.

Peter Lerew



Who is this man?

Where can you find out more about him?

For answers to these questions please see page 18.



Sir John Barbirolli

Thank you for the FRMS Bulletin which, as a new Secretary (Devizes RMS) I received this morning and, though getting ready to visit friends in Poole today, I could not resist reading over breakfast! (I got up very early!) I found it a very good read and, as time is today of the essence, I have left quite a lot of articles to read on my return. Something to look forward to — if you'll excuse my grammar!

However, I must point out an inaccuracy in your article about John Barbirolli — in which you state that Sir John died 40 years ago. He died, in fact, 30 years ago — on 29th July, 1970 — and I enclose a photocopy of the moving "In Memoriam" leaflet which I, and hundreds of other concert-goers, received on attending the first concert (I think it must have been) of the Season of Bradford Subscription Concerts — at which the Halle Orchestra played — following the Maestro's sad passing. I was a "regular" at Bradford in the mid-late 60's and have treasured memories of hearing (and seeing) Sir John in action; he was truly remarkable. Even his arms describing wide arcs and even circles, hair flying in all directions. It was at one of his concerts in Bradford where I was privileged to see and hear Jacqueline du Pré — in the Elgar Cello Concerto — but that's another story and I must NOT miss my bus!!!

Sir John Barbirolli died 30 years ago in July 1970, and we who were privileged to see him perform and to hear the results, will never forget him!

Thanks again for "The Bulletin".

Mrs Pauline St John Osland

Missing from the 'Proms'

Each year I eagerly await the publication of the "Proms" prospectus but am invariably disappointed at its contents. Last year was no exception. I am continually longing for the day when some of the compositions I love are included. I realise that my selections consist of music that is comparatively unknown as well as the composers but I feel they deserve recognition.

Of course concert programmes have to contain music that is well known or they are unlikely to entice an audience of sufficient proportions to make it financially viable. Promenade concerts I thought were an exception, whereby a large patronage would

be forthcoming whatever the programme. Not it seems for the compositions I have in mind. An example is to be found in Rachmaninov's symphony No 2. When I first heard this in the early 1970's it had been neglected. Now it has become an almost hackneyed piece with its repeated performances.

It would be interesting to hear whether any of the following are ever played at associate's music evenings:-

Dohnanyi Symphony 2; Glazunov Symphony 5; Lachner Symphony 1; Lloyd Symphony 12; Raff Symphony 5; Anton Rubinstein Symphony 2 (The Ocean); Scriabin Symphony 1; Scharwenka Piano Concerto 4; Stanford Symphony 6; Stravinsky Symphony 1; and Taniev Symphony 4.

Brian R. Smith, Croydon R.M.S.

Resignation of Chairman

The members of this Society, strongly object to a statement in the News Feature on page 5 of the Bulletin, Issue No. 133.

In the column headed "Chairman Resigns" you print... "I know that his own secretary at Kirkcaldy 'phoned the Thurso Society in the hope that they would reverse their intention to attend". This is totally unfounded and untrue. The truth of the matter is in Mac Cameron's letter to John Gilks dated 10 August 2000, of which we have a copy. We suggest you ask Mr. Gilks to let you have a copy!

The Kirkcaldy Recorded Music Society demands a retraction of this statement and, in addition, an apology for printing it — both to be published in the next issue of the Bulletin.

President and Secretary, Kirkcaldy RMS

Editor: Mr Gilks has shown me a copy of the letter from Mac Cameron from which it is clear that a misunderstanding had arisen during the conversation between the two of them. Accordingly, I retract this statement without reservation. However I still believe it was correct for the Bulletin to reprint in good faith extracts from the resignation letter of the FRMS Chairman.

Societies And Programming

After reading the outspoken comments and opinion expressed by correspondents (Autumn FRMS Bulletin) on how they thought recorded music programmes should be presented, I feel prompted to support the style of the Rochdale

Society, which seems to have created the discussion.

The Rotherham Recorded Music Society was formed in 1947 – nearly fifty four years ago, by a small group of professional people, predominantly doctors and bankers, and since that time has continued successfully. We now have a cross section of committed members from many walks of life.

Operating a similar system to that of our friends in Rochdale, our annual programme of member presenters is prepared at the commencement of each year beginning in September. All our programmes are well researched and are of a very high standard with a varied content. The fact that we are unaware of individual programme details always leaves an element of anticipation, not a negative situation of non-attendance because it is considered not worth the risk of giving ones time to listen to music which may not match the standard or choice considered desirable. What delights could be missed by such a limited perspective of music.

We are reassured that our approach is right for us. Our membership has consistently been maintained, along with attracting new members. Having a limited budget is an important factor before considering inviting specialist speakers. We have however, successfully exchanged visits with another Recorded Music Society, which we plan to repeat. They also have a similar approach to our programme planning. Friendly discussion on the programmes and presentations occur regularly at our meetings, clearly with no desire to change our present arrangements. It would be interesting to know how many more societies have a programme similarity to ours.

Musical appreciation within a leisure based organisation of which we all are part, represents different things for different people. To write disparagingly about fellow music societies, and trivialising some forms of music, in order to promote what appears to me, intellectual elitism is not required. I believe that in itself, is not in the best interest of partnership, and can only serve as a discouragement to those who may just be beginning to venture into the world of music appreciation.

Music is a universal language which should allow the freedom for each to explore, study and absorb, in a way which suits individual needs and tastes.

As a successful Recorded Music Society, we do not see any reason to have that image erased by individuals or organisations who choose to have a different point of view, which are often an intrusion into the true value and enjoyment which music has to offer.

J. Ewart Brittain. Chairman, Rotherham RMS.

The first three programmes of the Bramhall Recorded Music Society for 2001 are entitled “From the Record Library”, “H.M.H.” and “Pick-n-Mix”. These do not of course give much indication of the content of the programmes! Fortunately, the members are not as selfish or arrogant as your correspondent David Bury, from the Wallington/Carshalton Society, whose letter under this title was published in the September 2000 issue of the Bulletin.

Yes, we all have our likes and dislikes. Yes, we know that some members can present better programmes than others. However, we all go along in a spirit of friendship, with open minds and open ears, to have an enjoyable evening. We also find that we learn a lot, sometimes from unexpected sources!

Mr Bury’s sentence “There is a large body of music which experience has shown is not for me and I would wish to be warned so as to be enabled to avoid it” makes me wonder why he is a member of an RMS at all!

Whilst we all should strive for high quality in our programmes, we need to have the right attitude towards the efforts of our fellow-members if the RMS movement is to survive.

William Hall, Bramhall RMS.

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I should like to take issue with Messrs Bury and Davies (Issue 133) who apparently cannot tolerate society programmes which, in their opinion, are not sufficiently well-compiled and presented to “educate, challenge, stimulate, inform and entertain”.

Whilst I agree that a properly researched and professionally introduced programme can be both informative and entertaining, surely it is not the primary role of the recorded music society to act as an educational establishment. Instead we should be encouraging all lovers of ‘serious’ recorded music to share their interest with others of like mind in the (hopefully) convivial atmosphere of a club or society meeting room. It follows that poor or inexperienced speakers should not be spurned.

A member who prefers to play “a few of my favourite things” in the hope that he or she has included something for everyone to enjoy, is just as valid as one offering a themed presentation supported by copious background notes. I suggest that those wishing to study music and/or the lives of composers would be better served by attending an adult education class in their chosen subject.

Roger Taylor, Hon. Treasurer, Uplands (Guildford)
RMS.

The Bulletin

As I am renewing my subscription for the FRMS Bulletin, I thought I would add a few lines of appreciation for the ‘new look’ Bulletin of the last few issues.

I find it very interesting and I offer my congratulations to you and your contributors. I write as chairman of the Ightham and District RMS, this is one of the smallest affiliates and we are from a small Kentish Village. We are however one of the last of the local associations still extant in the village, and we are very proud of our continued existence.

Frances Parfitt,

Annual General Meeting

As one of the relatively few delegates who managed to attend the AGM at Durham, despite the adverse weather conditions, I would wish to share with folk some of the concerns expressed at that meeting.

In my considerable experience of attending meetings in a professional and voluntary capacity, it is unprecedented for a meeting to record that the minutes of a previous meeting, namely the minutes of the FRMS SGM held on the 6th May 2000 in Birmingham were NOT a true record (slight amendments notwithstanding).

Much of the concern centred on the previous FRMS Treasurer Mr Chris Hamilton. The vital words “restored to full working powers” were miss-

ing from from the text of the SGM minutes and other serious omissions were apparent. It is sad to report that even when the omissions were brought to the attention of the AGM, there continued to be denials from one or two individuals.

The pillorying of Mr Hamilton whom I know to be a good, honest and active Christian man continued with an attempt to move a motion against Mr Hamilton which contained the words “serious irregularities”. This given Mr Hamilton position suggested dishonesty, confirmed by telephone calls I received asking that very question. The motion was appalling and was rightly thrown out by the delegates.

The huge loss of £7000 on the musical weekend in April 2000 continues to be a major concern. The commitment to a minimum number of residential delegates was utter folly so please, please no more of that.

As many of you know, a number of us concerned about the way the Federation was being run formed a group called “Save the FRMS”. It was therefore a great pleasure to see two of our group elected, namely Allan Child as Chairman and Patrick Russell as a committee member. I just hope and pray that common sense will now return to the Federation.

Gordon Wainwright. Wolverhampton

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FEATURES... FEATURES...FEATURES...

RAILWAYS IN MUSIC

Music is a social and artistic activity of the first importance. Railways, in the modern sense, have been with us for some 170 years and for maybe half that time they were THE major form of long-haul transportation by land. They have now perhaps lost their primacy in that respect but they remain important. It is hardly surprising that railways and music should have been associated for practically all of that 170-odd years.

One or two families have had connection with both. Sir Alexander Butterworth, of the North Eastern Railway, was the father of the composer George Butterworth killed on the Western Front in 1916 aged 31 and still remembered as a minor master of the “English folk song” school. Sir Ralph Wedgwood of the LNER was related to Ralph Vaughan Williams. And there are doubtless other examples.

Dozens, indeed hundreds (I mention over 500) of musical compositions have featured the railway and this is basically what this paper is about. But as a kind of overture it may be worth recalling that railwaymen have themselves made music, in the same way that throughout recorded history working men in all industries have done so.

If I focus my observations in this direction on my home town of Doncaster, this is not to imply that similar activities did not take place on railways other than the Great Northern and later on the LNER, especially at Crewe and Swindon. Doncaster’s GNR “plant” works opened in 1853, it is generally understood, though my researches suggest that parts of it were operational by the last two months of 1852. At Christmas 1852 a Doncaster Loco Band played hymns around the town; this had been formed in June that year and £350 spent on instruments. It celebrated its anniversary on 28 June 1853 with a supper at which 66 persons were present. On 5 June 1854 it accompanied the Plant schoolchildren on an excursion to Askern Spa on the occasion of the laying of the foundation stone of the Plant Schools. This band soon faded out; its organisation was informal

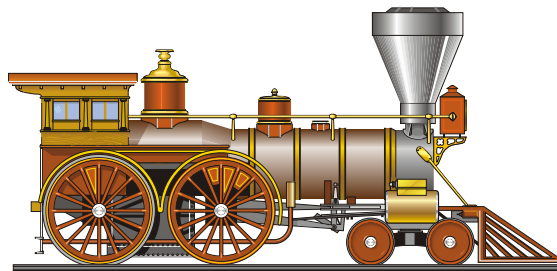
and there was no regular bandmaster or musical director. However in 1856 a fresh start was made with a Doncaster Plant Work’s Band, again a brass ensemble, that was conducted by George Birkinshaw (father of a similarly named leading cornet player with the world famous Black Dyke Mills Band). This band won many prizes in competitions between 1859 and 1861, some of them held in Doncaster. The Band played concerts, too, in Doncaster, in and out of doors, not infrequently featuring compositions, mainly marches and dances, and arrangements by Birkinshaw himself.

When the Plant Works formed its own Volunteer Company in 1859 following a war scare with France, its band became a “military band” in one sense, as it was re-styled Doncaster Volunteer Band, although in musical formation it remained a brass band. Birkinshaw left Doncaster in 1865 but the Volunteer Band

subsequently flourished under bandmasters J. Redfern and S. Wilson until the volunteers were absorbed into the 5th KOYLI under the Haldane reforms in 1908.

By 1860 there existed a GNR Glee and Madrigal Society based at King’s Cross, and active in charity and other concerts. Mexborough, near Doncaster, had a railway works (Manchester-Sheffield and Lincolnshire Railway, later Great Central) also called the Plant and this, too, had a band, or bands, and in the 1860s, refounded in the 1880s and still extant in the nineties.

Over the past century and half, if not for longer, brass bands have been one of the three ways in which working men have traditionally made music. The other two were hand-bell ringing and male voice choirs. Doncaster’s railwaymen have indulged in both this century. The choir and ringers — called “The Clangers” (they did not drop many!) — both existed until quite recently, but the choir’s great days were during the LNER era between the wars, when at times it combined with other LNER choirs in a major concert, sometimes held at Doncaster Corn



Exchange, when it was THE concert of the town's musical calendar, at other times in London.

Occasionally Leslie Woodgate, Director of Music to the LNER and a big figure in broadcast music, conducted them. Woodgate composed music for the LNER, as did St Paul's Cathedral organist, Stanley Marchant (1883-1949), Chudley Cardish, himself a railwayman and composer of the popular choral number *The Song of the Jolly Roger*, and Dr. Coleman of the Peterborough LNER Society. In much the same way Sebastian Meyer, Assistant General Manager of the Hull & Barnsley wrote *A Holiday Reminiscence* for that Railway's Choral Association in 1887 and, perhaps, rather more notably, the cantata for men's voices *Men on the Line* was composed for the Great Eastern Railway by Hubert Bath, later to earn fame with his *Cornish Rhapsody*.



The Doncaster LNER Musical Society's conductors during the period 1925-40 were H.A. Bennett (1925-30) and Percy Saunders (1930-40), both of them successively organists of Doncaster Parish Church and both later to become cathedral organists. It was Bennett who insisted that the Doncaster Society alone among the LNER's provincial societies, formed an orchestra in addition to a male voice choir. This was to become the town's leading orchestral ensemble during the 1930s. Under Saunders, who also composed, though not for Doncaster's railwaymen, the LNER Society diversified its amateur operations, basically Gilbert & Sullivan.

The Doncaster railway revived only briefly after the Second War, in around 1950, under one John Craven. Since around 1910 Doncaster has had no specifically railway brass band but notable bands with railway connections elsewhere in England have included Leeds Railway Foundry, which flourished in the 1850s, Harwich Railwaymen's Institute, winners of the British Open Championship in 1915 and 1916, and York Railway Institute which I remember hearing in the early 1970s and which I believe still exists.

Bands, whether specifically railway ones or not, were prominent in the early days of railways. One was usually present, often to play Handel's *See the Conquering Hero*, when a line was opened and one often accompanied early railway excursions, including Thomas Cook's famous outing in 1840 from Loughborough to Leicester, even Sunday School "days out".

But now to the music inspired by the railway. Initially, and indeed at most periods since, this has been mostly popular in character Broadside ballads, like Newcastle and Carlisle Railway (ca. 1835) and Battle on the Shields Railway (1834) were sung to folk tunes. Possibly the earliest title I have unearthed so far is the rather similar ballad Johnny Green's *Trip to 'Owdam to see the Liverpool Railway* which is, of course, the Liverpool & Manchester Railway opened in 1830.

In 1831 Doncaster's Theatre Royal stage a pantomime with music entitled *The Rail-Road* (composer unknown). A *Characteristic Rondo* for piano solo, also c.1830, conveys the characteristic rhythm of the steam blast; the sheet music cover carries a picture of the Sankey Viaduct on the Liverpool & Manchester Railway and the music apparently represents a journey on that line. By contrast William Wilkes' *Quadrille* of around 1840 has no especial railway colour in the music despite the cover picture, of Wolverton Viaduct on the London & Birmingham Railway (later LNWR).

One very early title, a song performed at the Vauxhall Gardens in even 1830, is *Railways Now Are All the Go With Steam, Steam, Steam*. Rather later is a *Railway Gallop* (sic), by an unspecified composer, which enlivened a concert at Ellis's Music Hall, Worksop on 24 February 1847 and which, according to the Doncaster Gazette of 5 March 1847, was "a highly amusing piece played in a masterly style by the orchestra which elicited considerable applause". On 31 May that same year the New Orleans Ethiopian Serenaders came to Doncaster's Theatre Royal, concluding their show with "the celebrated *Railroad Overture*". (Railroad to us usually implies a Transatlantic piece, but as we have seen this was not always the case and as late as 1890 Doncaster heard sung in concert A Rival *Railroad Ride*, composed by one King, forename unknown. This may possibly have been an American song but the artists this time were British.)

James Briton's *Railway Mania*, a music-hall type song, appeared appropriately in 1846, at the height of the Mania of the 1840s.

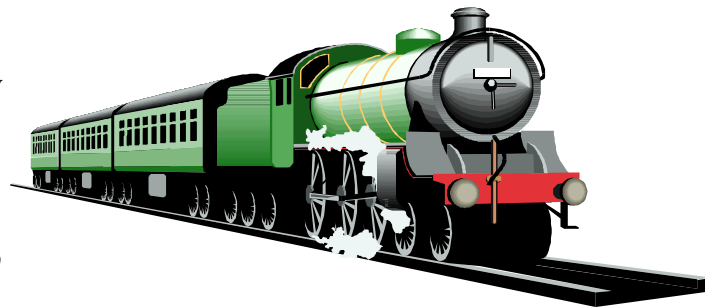
Since 1830, then, an enormous number of railway pieces have flowed from composers' pens on both sides of the Atlantic, both songs and — mainly light or popular — instrumental or orchestral pieces.

First, here are a few (there were surely many

more) instrumental movements from America: Gustave A. Scott, *Pacific Railroad Polka* (1862), Frank Dibble, *Peninsula Railway* [not Railroad?] *March* (1871), E. Mock, *Pullman Car (Sunbeams)* (1872), Charles J. Richter, *Railroad Galop* (1872), the anonymous *Snowed-in Galop* (1872), C. Dunheller, *Iron Mountain Railroad* (1873), Simon A. Hassler, *Railroad Galop* (1874), J.N. Goodman, *CB&Q* [Chicago, Burlington & Quincy] *Railroad* (1876), M.B. Clark, *Lightning Pleasure Train* (1877), Clara Hickman, *The Junction Railway* (1877), John Joseph, *New York Elevated Railroad Galop* (1879), E. Eberhard, *Franklin Avenue Railroad Galop* (1883), Clarence J. Sargent, *Central Vermont Railroad Grand March* (1883), *The 2.19 Blues* (early 1900s), J. Hoyt Toler, *Up Broadway* (1900) and Harry J. Lincoln's march two-step *Sunset Limited* (1910).

The early American railroad-flavoured songs are nowadays largely forgotten, but here is a group of titles: F.L. Martyn, *Standing on the Platform* (1870); Henry G. Work [best known for his Grandfather's Clock], *Continental Railroad Chorus*, *Crossing the Grand Sierras*, for soloists, chorus and piano duet (1870); George D. Chester, *The Railroad Accident at Richmond Switch*, *Rhode Island* (1873); T. Stephenson, *The Gospel Railroad* (1873); a chorus by one Diethelm, *The Patent Railway Punch* (1874); Sam Devere's *Riding on the Elevated Railroad* (1878) and T.B. Kelly's similarly titled song of 1879; W.S. Mullaby, *The Railroad Conductors* (1881); Gussie Davis's *In the Baggage-coach Ahead* (1895); Max Drefu, *At the Sound of the Signal Bell* (1898); Lucy Schief, *Does This Railroad Lead to Heaven?* (1902); Charlie Tillman, *The Railroad Song* (1906); Ed Bimbert, *The Railroad Rag* (1911); Leo Edwards, *There's Lots of Stations on my Railroad Track* (1912) and Clay Smith, *Ragtime Engineer* (1912).

Moving a little, we may now list a number of American song titles, many of which come from generally later periods, some of which were later incorporated into films and not a few became known in instrumental versions or were conceived for instruments from the start. There are the very popular *She'll Be Coming Round the Mountain* and the possibly even more famous and often revived *Casey Jones* which may date from 1909. To these we may add *On*



the 5.15 (1914), *On the 5.45, I've Been Working on a Railroad*, *Alabama Bound* associated with Al Jolson but later revived, *Railroad Bill*, *Railroad Cars are Coming*, W.C. Hardy's *The Yellow Dog Rag*, Billy Ternant's *I Like Riding on a Choo-Choo*, the rather satirical *2.15* by none other than the "March King" John Philip Sousa, *The Train is a-coming*, Henry Marshall's *Oh Mr Railroad Man*, *Won't You Take Me back to Alabama?* (1914), The Atchinson *Topeka and Santa Fe*, *Pullman Porter's Parade*, *Union Train*, *Last Train to San Fernando* (1957) associated with Johnny Duncan, *Shuffle Off to Buffalo*, *Drill Ye Tan-ners Drill*, *Timber Line* (1931), *Down by the Railroad*, Wallace Chamber's *Hold Dat Train!* (1919), Harry

Partch's *U.S. Highball*, *The Runaway Train*, *Two Tickets to Georgia* and another Al Jolson, *Toot Toot Tootsie*.

Of the instrumental pieces with train titles perhaps the leader is Glenn Miller with *Chattanooga Choo Choo*, *Tuxedo Junction*, *Sleepy Town Train* and *Slow Freight*, all of them well known, especially the first two, in big band orchestrations, though one or two have appeared in other versions, even one for recorder consort, appropriately so because massed recorders do sound a bit like an American train whistle!

Moving on from Glenn Miller other titles are *Choo-Choo Serenade* by B.P. Godinho from 1951, *Little Rootie Tootie* and *Locomotive* (1954) both associated with the jazz pianist Thelonious Monk, Trixie Smith's *Railroad Blues*, *The Children Met the Train* by Alec Wilder (1907-80), *Choo Choo Choo Boogie*, *Silver Streak* by Henry Mancini, *Beaver Junction*, *9.20 Special*, *Super-chef*, the Count Basie number *Rails*, the very popular Duke Ellington standards *Choo Choo* (1924), *Daybreak Express*, *Across the Track Blues* (1940), *Build the Railroad* (1950), *Honky Tonky Train Blues*, *Happy Go Lucky Loco* (1953) and *Track 360* (Trains) (1958), Stan Kenton's *Lonesome Train*, Oscar Peterson's *Night Train*, *Steel Rail Blues* and *Take the A Train*, Burt Bacharach's *Trains and Boats and Planes* from the 1960s and *Six Five Special* (Bob Cost).

To be continued

Philip Scowcroft

MINIDISCS

A MiniDisc recorder/player will do what a cassette machine will do except that it does it digitally instead of analogue. The Disc is a small aluminium disc in a plastic container approximately 70mm square by 5mm thick. A sliding cover, opens automatically when the disc is pushed into the machine, protects the recording area from dust and sticky fingers etc. Up to 75 minutes of sound can be recorded. This is the same length as a recordable CD although commercial CDs, nowadays with careful manufacturing, get up to 80 minutes.

Index points and titles can be added later or while recording as required. Just as with cassette, the MiniDisc can be used over and over again but with the advantage that editing facilities are quite comprehensive ie. tracks can be moved, divided or deleted and new track numbers assigned. The recording is made and played back (read) by a laser and is not vulnerable like cassette to damage and wear.



You might wonder how the MiniDisc manages to have as long a playing time as CD yet is so small. This is achieved by a cunning piece of digital processing. As much as 80% of the recording is discarded without the human ear noticing, largely due to the 'masking effect' where two frequencies close together but differing in volume cannot be detected, only the louder one being audible. It makes no difference if the less loud one is omitted from the recording. The main practical disadvantage of this system is that it is not recommended for recording digital radio.

On a purely aural comparison, even on high quality equipment, few people can tell the difference between MiniDisc and CD. Being a recordable medium makes the MiniDisc a very versatile addition to anyone's hi-fi system. For all practical purposes it behaves like a recordable CD and is played just like a CD.

Dennis Bostock, FRMS Technical Officer

Historical Concepts -part 2

The critic and artist interviewer Bill Newman continues his personal recommendations of recordings dedicated to musicians who apply faith and truth beyond the printed score.

Opera & Song.

Bellini's *Norma*, one of the great tragi-operas of the early romantic era, has always offered a challenge to leading divas. In the 20th Century, Callas, Milanoy, Gencer, Sutherland and Caballé, have all enjoyed success in the starring role, but none, in my opinion, combine that mixture of grief, malice, jealously, passion, and the right to fight her cause to the bitter end than Gina Cigna, who studied with Calvé, and Storchio. Recently I read a few rude comments about the lady's 'shouting' and 'screaming' — she was highly self-critical throughout her career — and the 'hack' conducting of Fausto Cleva — he directed 677 performances for the New York Metropolitan. Ignoring the frustrated reviewer, I relished being swept off my feet by its white hot intensity, the audience going wild with enthusiasm on the night in 1937. (Arkadia 2CD 50006, distr. Target Records).

“musicians who apply
faith and truth beyond
the printed score”

English Song Album takes me back to the 1960s when I was busy at Abbey Road Studios equalizing recordings of British singers for HMV's Golden Voice Series. Digital remastering for CD is far easier! Purcell, Arne, Butterworth and Quilter form an attractive selection, and singers Astra Desmond, John Heddle Nash, Richard Lewis, John Cameron, Gwen Catley, Alfred Piccaver, Walter Midgely and Owen Brannigan provide nostalgia, sadness and beauty to melodies that conjure up memories of our glorious landscape (Dutton CDLX 7104).

Mention Mussorgsky's *Boris Godunov* and Feodor Chaliapin and Boris Christoff come immediately to mind. There is still another whose portrayal I prefer even more. Mark Reizen's voice — a cross between burnished bronze and molten gold — gives sardonic, brutal reality to his mock-belief power over the people, outpouring his emotional feelings to his son. The terrifying fantasies that lead to the death scene, are based on the famous 1948 Bolshoi Theatre production with the strongest of casts: Georgy Nelepp as Grigory the Pretender, Maria Maksakova as Princess Marina and the

incomparable Ivan Kozlosky as the Simpleton. Golovanov directs. (Lyrica O1092-2, 2 discs, Italian import; leading stores).

Royal Opera House, Covent Garden relays with international casts continue to appear on the market. In 1955, Renata Tebaldi, Ferruccio Tagliavini and Tito Gobbi starred in Puccini's *Tosca*, perhaps the best-balanced performance of a glorious era — although Milanov and Callas are still vividly remembered. Molinari-Pradelli directs. (Legato Classics LCD157-2 - 2 discs, distr.Parsifal).

I return to the New York Met for the 1949 appearance of Czech artist Jarmila Novotna as Violetta in Verdi's *La Traviata*. Here, badly-stored long play transcriptions — pre-dating recorded tape — are amazingly restored. Well worth the effort. Novotna — invited to the States by Toscanini in 1938 — had a complete grasp of the role, like Ponselle before her, Callas latterly. There is no clinging sentimentality surrounding Violetta's fatal illness; one senses the proud tragedienne spotlit in an aura of make believe, compelling you to hang on to every phrase, enacting her part in the face of misplaced love and wrongful advice. The young Jan Peerce and wonderful Lawrence Tibbett portray the two Germonts, Ettore Panizza directs (Myto 2 MCD 933.80 2 discs/Parsifal).

Finally, two Wagner *'Ring' cycles* — the first based on a series of concert performances, Vienna, 1948. Rudolf Moralt was in charge and Fürtwängler, in the audience and amazed at hearing the young Günther Treptow (Siegmond/Siegfried) for the first time, complained in a rage: 'Why haven't I been informed. He should be in MY cycle!' The cast includes Hilde Konetzni, Helena Braun, Ferdinand Frantz, Rosette Andav, and in *Siegfried/ Götterdämmerung* a singer hitherto unknown to me as Brünnhilde — Gertrude Grob Prandl, described as probably the most gleaming, most virtuoso of the post-war era — the world has heard nothing like her since. Midway between Flagstad and Nilsson in prowess, her pitch is spot on! *Das Rheingold* (Myto 2 MCD 962.144), *Die Wälkure* (3 MCD 971.152), *Siegfried* (3 MCD972.155), *Götterdämmerung* (4 MCD973.159); from leading stores.

Rudolf Kempe's live *Ring* from the Bayreuth Festival, 1960 was certainly the earliest lyrical realization of Wagner's orchestral score to be relayed by the BBC Third Programme. Fresh singers were making their mark on the international circuit: Hermann Uhde, Thomas Stewart, Gerhard Stolze, Otakar Kraus, Wolfgang Windgassen, Gottlob Frick, Jerome Hines, Aase Nordmo-Loeberg, Astrid Varnay, Herta Topper, Hans Hopf, Birgit Nilsson,

Kempe following up with further successes at Covent Garden. The 14CDs made in Germany are available on Audiophile Classics (APL 101,755/101.841/101.842/101.843, distr. Parsifal).

Instrumental.

Dame Myra Hess, well-loved figure during the war years with her National Gallery Concerts, is remembered for her calm dignity on the concert platform, her white handkerchief carefully placed in the corner of the piano's soundboard. Commercial recordings are all too few, so a double welcome to Beethoven Prom concerts with the immaculate Sir Malcolm Sargent directing the BBC Symphony Orchestra. Her regal presence in the *'Emperor' Concerto*, p.1957 is unique. Sweeping, dramatic arpeggios in the introduction set the whole tone of the performance that follows, lyrical, high spirited turns of phrase contrasting with fierce, imperialist outbursts, e.g. note the eruption of octaves half way through the opening movement and the magical

Compiled by Brendan Sadler

COMPOSERS - Born [b]; Died [d]

14 02 1602	Cavalli, Pietro	It. comp.d
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23 01 1752	Clementi, Muzio	It. comp/pianist d

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Her bubbling, high spirits make for a sparkling reading. (BBCL Music 4028-2).

Noel Mewton-Wood, who committed suicide in 1953 is remembered as the finest commonwealth pianist of the last century. I still have memories of his great Bliss Concerto at the Royal Festival Hall. Listening again to the Beethoven Fourth and Schumann Concertos directed by Walter Goehr — his regular partner — I noted the similarity to Clara Haskil. He stroked the keys to discover sonorous beauties, and how natural were his conceptions, the pacing unhurried, with real know-how for transforming poetic rhetoric into grandiose gestures. (Dante HPC 106). These very special gifts also belonged to violinist Nathan Milstein. Here, a large white handkerchief cushioned the instrument's chin support — his upright stance the perfect picture of the commanding virtuoso. Outside commercial recordings — sometimes too austere in their precision — concert performances have a more human aspect — Concertos by Mozart (2 of No.4, 1 of 5), Bruch (No.1), Dvorak, Brahms, Goldmark, Prokofiev, Beethoven; Paganini (*3 Caprices*), and his beloved Bach. They include partnerships with Albin, Kletzki, Monteux, Walter, Schuricht, Ansermet, but the Beethoven Concerto

with Maazel is special. (Music & Arts CD-972 (4), distr. Harmonia Mundi).

After Lionel Tertis, no one did more for spreading interest in the viola than William Primrose. On-going series of past recordings features a new CD: a Handel Concerto (in reality a pastiche by Henri Casadesus), a W. F. Bach Sonata (now identified as a m.s. by Graun) a work by American Roy Harris, and four delightful pieces by Arthur Benjamin (Biddulph LAB146). I enjoyed Tully Potter's notes, equally.

Julian Sitkovetsky died of lung cancer at the age of 32 in 1958. His work is carried on today by his son Dmitri. There remains little on record, but it is quite evident that he belonged in the same league as Oistrakh, Kogan and Menuhin as a master of the violin. At 8, he played for Thibaud, won honours at the All Soviet Union Young Performers Competition, beginning his career coincidentally with Rostropovich and Richter in 1945. His compatriots cannot even emulate his musical /technical expertise in the Glazunov and Khachaturian Concertos (Kondrashin/Niyazi, 1952/4), where pitch, pulse, clarity of singing tone and ensemble shine through every bar. (Russian Disc RD CD 15 009, Koch).
To be continued

Four Hands Music

OPERA

(after Ogden Nash)

While some entertainments are not considered proper, others are deemed much properer,
 And the properest of all is undoubtedly opera.
 But I can never remember whether we are seeing La Traviata or Il Trovatore,
 And whatever it is, I cannot make any sense of the story.

Because in opera they all dress up as each other,
 So the Count ends up confusing his girl-friend with his mother
 Despite the fact that the latter is much larger than the former, and sings
 bass,
 But she is holding a piece of cardboard with two eyeholes in front of her face,
 And in the world of opera this counts as an adequate disguise.

Also, there is the fact that everybody sings very healthily for a long time
 when he or she dies.
 And furthermore, when you get two young lovers like Tristan and Isolde,
 They are both forty pounds heavier than you expect, and fifty years older.

So please do not attempt to take me to Figaro or Lucia di Lammermoor:
 I would relish sitting in a swamp being hit on the head with a hammer more.
 I hope you enjoy your evening at La Bohème or the Magic Flute or Carmen.
 Speaking for myself, I plan to renew acquaintance with several barmen.

Michael Swan
 Reprinted from the Spectator, with permission.



*Who are these Cool - looking people?
 See box at bottom of this page.*



Mendelssohn

Mendelssohn is a generous high-minded creature, but, to descend from these heights, he was dressed very badly, and looked in sad want of a piece of soap and the nail brush which I have so often threatened to offer him, Oh dear, Oh dear

Fanny Horsley
 (Letter to Lucy Callcott
 July 7, 1833)

Enjoying Music

To know whether you are enjoying a piece of music or not you must see whether you find yourself looking at the the advertisement of 'Pears' soap at the end of the programme.

Samuel Butler
 (Note Books)

Mystery Pictures

The man depicted on page 8 is William Alwyn, composer, conductor, artist (see front cover) and poet. The people in the photograph at the top of this page are (from left) Roger Coull, David Curtis, Phillip Galloway and Nicholas Rob-erts who comprise the famous Coull Quartet. All are featured at the forthcoming FRMS Musical Weekend at Stratford — see page 5.

Some Notable Anniversaries for 2002

27 01 1802	Zumsteeg, Johann	Ger. Comp. d
26 03 1827	Beethoven, Ludwig v.	Ger. comp/pianist d
? 1827	Hook, James	Eng. comp./org. D
29 01 1852	Cowan, Frederick	Eng. comp. b
12 11 1852	Hellmetsberger, Geo. II	Ger. comp d
28 06 1852	Huber, Hans	Swtz. comp. b
19 02 1877	Auber, Louis	Fr. comp./pianist b
27 07 1877	Dohnányi, Erno	Hung. comp/pianist b
01 02 1877	Dunhill, Thomas	Eng. comp. b
07 01 1877	Gardiner, Balfour	Eng. comp. b
21 11 1877	Karg-Elert, Sigfried	Ger. comp. b
01 11 1877	Quilter, Roger	Eng. comp. B
11 01 1902	Duruflé, Maurice	Fr. comp/org. b
23 11 1902	Rodrigo, Joaquin	Spa. comp. b
29 03 1902	Walton, William	Eng. comp. b
20 03 1927	Joubert, John	SA. comp. b
20 11 1927	Stenhammar, Wilhelm	Swed. comp. d

Compared with other years, the number of composer anniversaries is somewhat meagre. However, there are two of some note. They are the 175th anniversary of the death of Beethoven on 26th March and the hundredth anniversary of the birth of William Walton on 20th March.

In contrast to the above, the list of compositions is of considerable length and is notable for the inclusion of a number of works by twentieth century avant-garde composers. This should satisfy even the most adventuresome of programme planners!

YEAR OF COMPOSITION, PUBLICATION OR FIRST PERFORMANCE

[p = Published ; fp = First performance]

1752

Handel G F	Jephtha
Gluck C W	Issipite [opera]

1802

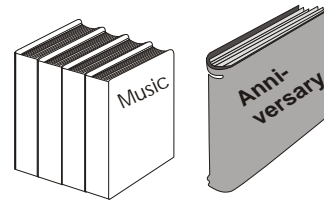
Beethoven L V	Symphony No.2
	Prometheus Variations
	[p] Piano Sonatas Nos.12 to 15
	Piano Sonatas Nos. 16 to 20
	Kreutzer Sonata

1852

Adam A	Si J'étais Roi [Opera]
Balakirev M	Grand Fantasia on Russian Folk Songs
	Septet for Flute Piano and Strings
Brahms J	Piano Sonatas Nos. 1 & 2
Gade N	Symphony No. 5
Gounod C	Faust
Liszt F	Hungarian Rhapsodies 1 to 15

1902

Bantock G	Tone Poems Nos. 4,5 & 6
Bartok B	Scherzo for Orchestra
Bridge F	Berceuse for Violin and Small Orchestra
Cilea F	Adriana Lecouvreur
Debussy C	Pelléas et Mélisande
D'Indy V	Symphony No.2
Elgar E	Symphonic Study "Falstaff"
	Dream Children



Enescu G	Roumanian Rhapsody No. 2
German E	Merrie England
Glazunov A	Symphony No. 7
Glière R	String Sextet
Ives C	Violin sonata No. 2
Jongen J	Piano Quartet
Mahler G	Symphony No. 5
	Five Rückert songs
Massenet J	Le Jongleur de Notre Dame
Nielsen C	Saul and David [opera]
	Symphony No. 2
	"The Four Temperaments"
Rachmaninof S	"Spring" [cantata]
Reger M	Piano Quintet
	Violin Sonata
Respighi O	Piano Concerto
Saint-Saëns C	Cello concerto No. 2
Wolf-Ferrari E	Piano Trio
	Violin Sonata
1952	
Arnold M	Three Shanties for Wind Quintet
Aubert L	Cinéma
Berio L	Allez Hop for Voice Mime and Dancers
Berkeley L	Flute Concerto
Bernstein L	Trouble in Tahiti [opera]
	Wonderful Town
Bliss A	The Enchantress Scene for Contralto and Orch.
	Piano Sonata
Bloch E	Sinfonia Brève
	Concerto Grosso for String Quartet & Strings
Boulez P	[fp] Structures for Two Pianos Bk. 1
Britten B	Canticle "Abraham and Isaac"
Cage J	Water Music
	4'3"[tacet] for Piano
Dallapiccola L	Quaderno Musicali di Annalibera
	Goethe Lieder
Dohnanyi E	Violin Concerto No. 2
	Horn Concerto
Finzi G	Loves Labour Lost [suite]
Foss L	Parable of Death
Fricker P R	Concerto for Piano and Small Orchestra
	String Quartet No. 2
Gerhard R	Symphony No.1
Goehr A	Piano Sonata
Hamilton I	Violin Concerto
Henze H W	King Stag [opera]

CONTINUED AT BOTTOM OF NEXT PAGE

Vienna - A Musical Portrait

This article is based upon a presentation given to the Cardiff Recorded Music Society by Rainer Lenk.

Vienna is the capital of Austria. Originally a Celtic settlement, it later became a Roman military town and finally the capital of the Duchy of Austria in the 12th century. It came under Habsburg rule in 1278, and expanded greatly as the capital of the vast Austro-Hungarian Empire which was dissolved after World War I. Since that time it has been the capital of the Federal Republic of Austria.

Vienna and Classical Music

Geographically Vienna was destined to become the centre of classical music. The musical melting pot of nations and races — Austrians, South Germans, Czechs, Moravians, Poles, Slovaks, Slovenes, Croations, Hungarians, Italians and Jews — all of whom brought their peasant melodies and folk songs. The international character of Vienna's culture in the 18th century accepted many influences — Flemish and Spanish Church music, French comic opera, Italian baroque opera — and blended these influences to create something of its own. Johann Joseph Fux (1660-1741), the great master of counterpoint, helped to prepare the great classical school. The Habsburgs were passionate music lovers,

who kept the musical traditions alive and made no compromise with munificence, where music and opera were concerned. The Emperor Leopold I composed, as did his son, Joseph I (died 1711); Charles VI was an able conductor. Whole operas were performed by members of the Habsburg family and the nobility. With the death of Charles VI in 1740, the Classical Viennese School was on its way.



Rainer Lenk at his presentation, Roland Edward and Kathy Cannon are dressed as waiter and waitress at a Viennese café.

Misunderstood Composers

Paradoxically, most composers who lived and created in Vienna were misunderstood during their lifetime. The image of "Papa Haydn" is as silly as it is untrue. As a child prodigy, Mozart was spoiled, and as a mature genius he was ignored. His opera *Le Nozze di Figaro* could be performed only after the Emperor Joseph II had ordered it. But even the Emperor opined after the premiere of the earlier *Il Sera-*

glio, that there were "too many notes, my dear Mozart". "Just as many as are necessary, your Majesty", was the composer's curt reply. Beethoven, too, felt completely misunderstood in his adopted city. His only popular success in Vienna was his symphony *Wellington's Victory*, with its realistic battlefield sounds — which he later dismissed as "nonsense". When Rossini came to Vienna in 1822, after the world-wide success of his *Il Barbiere di Siviglia*, the much greater local composers Beethoven and Schubert were completely ignored. The Viennese never understood genius; in Vienna, genius was appreciated only by a fellow-genius. Schubert — the most Viennese of all composers, and, one of the very few who was a genuine Viennese was no success in his home town and would have starved to death without his few devoted friends.

About the Viennese

Only after living in Vienna for a long time can one begin to understand, why the Viennese are so often unable to separate reality from legend and truth from make-believe. The Viennese have a perennial infatuation with drama and music. For them "the whole world is a giant theatre", so wrote a critic

ANNIVERSARIES CONT.

- Henze H W Sonata for Four Horns
- Honneger A Suite Archaique
- Kabalevsky D Piano concerto No. 3
Cello Sonata
- Lutyens E String Quartets Nos. 4 to 6
- Malipiero G F Violin concerto
- Martin F Le Tempête
- Menotti G C Violin Concerto
- Prokofiev S Cello Concertino
- Rawsthorne A Canticle of Man
- Rubbra E Viola Concerto
- Shostakovich D Ballet suite No. 3
String Quartet No. 5
- Stockhausen K-H Punkte/Kontrapunkte
Spiel for Orchestra
Schlagtrio for Piano & Timpani
Klavierstücke 1 to 1V
- Stravinsky I Cantata on Old English Texts

Brendan Sadler

way back in 1728. They will often tailor reality to fit their imagination. Life is nothing but a play. The city is a vast stage, where everybody performs a part while watching his own and others' performances. People fight, but are soon friends again: they have only played a scene. Life begins, and ends, at the theatre. Even disaster is experienced with detachment. Nothing is really as bad as it seems. Life may be hopeless, but it is never serious. One can sift through one's memories and return to mesmerised childhood days of turning mortals into imagined legends. "Die gute alte Zeit!" (The good old days)... And when the end comes, funerals, too, must be theatre. "A schöne Leich!" (A beautiful corpse). It is pure nonsense, of course. But in Vienna, IMAGINATION IS EVERYTHING

Popular Music

From Vienna's ballrooms, inns, parks and streets poured forth a kind of music, whose distinctive style and message had great social significance in the 1820s and came to represent an era and Viennese lifestyle. Period writers commented on the Viennese passion for dancing and its effect on their character. Vienna's most elaborate festive balls were held in the Inner city and reserved for the Carnival season. Suburban dance halls provided not only entertainment for the city's working classes, but also a good livelihood for talented musicians from the lower classes. The great demand for new dance music for these halls promoted competition and experimentation that contributed to the high quality and unique character of the classical Viennese waltz.

Most restaurants offered light Tafelmusik consisting of marches, dance music, and popular songs. Vienna's wine and beer halls featured zither music and folk singers. Folksingers, called Bänkelsänger, sang popular songs, accompanying themselves on harps or guitars. Although most of Vienna's folk singers were known only to small local audiences, a few gained wide popularity over three centuries and are known by name today. In 1679 the bagpiper Marx Augustin wrote the famous song with the refrain "All is gone" — the resigned acceptance of the inevitable.

Johann Baptist Moser (died 1863) reorganised the whole street singing business: he made listeners pay an "entrance fee". He also replaced the harp with a piano. If his own musical inspirations failed him, he "arranged" that of Lanner and Strauss. There was a very close connection between Viennese Song and Viennese Theatre. The great actor/playwrights Raimund and Nestroy introduced street singers and peddlers into their plays.

Wenzel Müller (1767-1835) was a great ballad singer, musician and unrivalled master of the folk-opera. The duet 'Ja, nur a Kaiserstadt' (Only one Imperial Vienna) from the play "ALINE" became the unofficial National Anthem of Austria, until Johann Strauss wrote *The Blue Danube*. The composing suburban counterparts to the Strauss family were the Schrammel brothers — Johann (1850-93) and Josef (1852-95), who with two friends set up the "Schrammel Quartett". It was made up of 2 violins, clarinet & double-guitar; later, the clarinet was replaced by an accordion. Between them, the Schrammel brothers wrote some 400 songs and marches. Viennese Song reached its prime in the second half of the 19th century, with countless composers. The fundamental idea of all Viennese songs is a serene, resigned, fatalism. Make the best of things — the world can't be changed anyway. Songs about approaching death are legion.

Heurige

The arrival of each year's new wine (Heuriger) is announced by the banging of a pine branch over the door of small taverns in the Vienna suburbs of Nussdorf, Heiligenstadt, Grinzing and Sievering. Places that sell the wine (light, white & served



Schubert and Friends at a Grinzing Heurige (drawing by Schwind)

chilled in large glasses) were established by Imperial decree in 1784, as places where owners were allowed to sell the wine grown in their own vineyards. There are almost 200 Heuriges in the vicinity of Vienna. Even the great composers revelled in them; Schubert and friends more than anyone.

Rainer Lenk

Book Reviews... Book Reviews...

Wagner and Philosophy

Wagner and Philosophy by Bryan Magee.
Allan Lane £20.00pp £3.98.

Most composers had few if any intellectual interests outside music; a great exception is Richard Wagner who in his younger days was passionately involved in politics and had a life long obsession with philosophy. He wrote books on philosophy and no doubt could have made an academic career if he were not a composer. This book describes the influence of philosophy on his life and on the operas.

As a young man Wagner was very influenced by the thoughts of Hegel who postulated that reality is in a constant state of change. This was expanded by Feuerbach by rejecting religion and setting materialism on the throne. Soon Wagner was attracted to the idea of change by revolution rather than by evolution and he was further influenced by the anarchist Bakunin and then became active in the socialist/anarchist movement. He was involved in the 1849 uprising in Dresden, when this failed, he eluded arrest and with Liszt's help managed to escape to safety in Switzerland.

The author describes how these ideas influenced Karl Marx and led to modern communism; this is a fascinating part of the book. However by the time Marx wrote *Das Kapital*, Wagner had lost interest in socialism and there is no evidence that he ever read it.

The Hegelian ideas of change were integral to the ideas behind Wagner's libretto for the Ring which he started to write in 1844. Wagner also decided that the form of opera should change so that instead of consisting of a series of individual pieces such as arias, chorus etc., and spectacular scenic effects, the music should follow the words (poetry) of the drama in continuous manner. This leads to a format where the words were predominant and the music almost secondary. This was put into effect in *Das Rheingold* but by the time that Wagner was writing the music for the other operas in the Ring, Wagner had changed his philosophical allegiance.

Wagner discovered the writings of Schopenhauer in 1854 when the libretto for the Ring was complete and he was composing *Die Walküre*. Magee sees this

as the most important intellectual event in the composer's life and there is no doubt that Wagner was obsessed by Schopenhauer's writings for the rest of his life.

Kant had described two kinds of reality, the 'phenomenal' which we can experience (see, hear, measure etc) and the possibility of a part, the 'noumenal', which we cannot experience and whose form or properties which we cannot even conceive.

Schopenhauer took this a step further and described the phenomenon and the noumenal as two different aspects of the same thing.

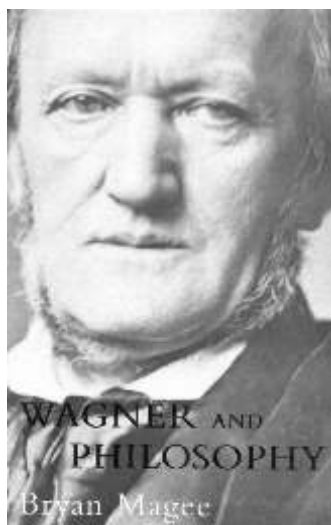
This complex set of ideas led Wagner to a Schopenhauerian attitude of resignation and pessimism to replace his utopian optimism about the effect of change. It was too late to amend the libretto of the Ring but *Tristan*, *Mastersingers* and *Parsifal* were deeply influenced by his reading of Schopenhauer.

Another important influence of Schopenhauer was that the latter considered music to be the most important art form because of its metaphysical properties. Magee sees this as the reason for Wagner moving away from the pre-eminence of words in his operas to a much greater emphasis of the orchestra and to a more symphonic structure as demonstrated in his later operas.

Magee is obviously an enthusiast about the work of his two idols Wagner and Schopenhauer and with a relaxed style makes complex arguments accessible and recounts his story in a telling manner. His last chapter is about the almost paternal role adopted by Wagner to the famous philosopher Nietzsche and contains some startling medico-sexual information relating to the latter's illness prior to his insanity.

In many ways, Wagner was a nasty piece of work and an Appendix deals with his obsessive anti-Semitism. It discusses some of the reasons for this aspect of Wagner's thoughts and also has an objective look at the relationship between Hitler and Wagner's music and the absence of anti-Semitism in the operas themselves. I found the entire book thought-provoking and interesting.

A.B.



Penguin Guide to Compact Discs Yearbook 2000/1

By Ivan March, Edward Greenfield and Robert Layton
Penguin Books, London. Pp 706. PB £14.99.

The Penguin Guide has achieved classic status and the last main guide was reviewed in these pages in March 2000 (No 132). Edward Greenfield, of course, is the President of FRMS; we are fortunate that for the first time in the history of the Guide, all three authors will appear together on the same platform at the forthcoming Musical Weekend at Stratford.

When a Yearbook appears, many reader's reactions are mixed — has sufficient occurred in one year to warrant buying a new book? Do we have to look up in two books before every purchase?

However this particular Yearbook is different because it contains what the authors call a "Cornucopia of Collections". This comprises about half of the pages of the book and covers orchestral, instrumental and vocal recitals of short pieces, which for practical reasons have had to be ignored in recent editions of the guide. What a wealth of great music is discussed here (music does not have to be long to be good); some in modern recordings but many comprise truly incomparable historical performances of the repertoire which was meat and drink in the 78 era. In very many cases the recordings have been improved beyond recognition due to modern digital techniques.

Whilst in the days of the 78s, we used to curse because it was so difficult to listen to a long work such as a Mahler symphony, now we have the opposite problem. We might like Rossini overtures and therefore we purchase a disc containing perhaps eight; but do we wish to hear all eight after each other? In many ways a well balanced collection is the ideal way of listening to music, but alas few discs are planned with such listening in mind. However, this volume contains descriptions and reviews of many really good collection discs which contain short pieces in a way which is a delight to listen to.

In the main section there has been a flood of new issues and reissues celebrating the 250th anniversary of Bach. The first discs from the Philip's fascinating "Great Pianists of the Twentieth Century" was covered in the main volume but are completed in the Yearbook.

Although there is much in the press about the crisis in the recording industry, the sheer number of new CDs proves that the crisis affects the new recording by the major companies rather than the activity by the smaller companies and those concentrating on reissues.

One recent trend which has produced a good many very interesting compilations are 'duos', originally introduced by Philips. In these, two standard records are presented together as a double album for the price of one disc. There are also huge multi-disc collections covering most of the available output of certain well recorded artists such as the new Artur Rubinstein collection of over 50 discs. These large collections are more problematic in appeal as in most cases

admirers of the artists in question will already own many of the recordings. Duplication is always a potential problem for large collections, especially when individual discs are not available separately.

There are also a surprising number of new composers, of which one of the oldest is Reginaldus Libert (born c. 1430). There are also good new discs of seldom heard 19th Century composers which are well worth exploring.

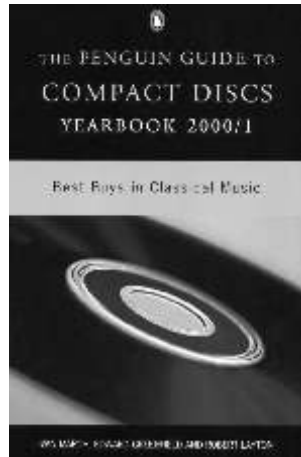
Because of its nature, this is a volume to be dipped into for unexpected treasures as well as its obvious reference value. Because of the Collections section, this is a more important publication than the average Yearbook and it will prove to be a useful reference volume.

AB

Berlioz

The two volume biography by David Cairns, 'Berlioz: the making of an Artist', and 'Berlioz: Servitude and Greatness' which was given a strong welcome in a review in the last edition of the Bulletin has now been issued in paperback format by Penguin Books at £12.99 for each volume.

This must now be regarded as the definitive biography of this great composer and it is good that it is available in a very affordable price in good time for the bicentenary of Berlioz's birth in 2003



FRMS PRESENTER PANEL

Societies are invited to recommend successful presenters for inclusion in this section. Please note, for those charging a fee there is a modest charge per entry per annum. An entry on the FRMS Website is also offered free. In addition, many record companies are generally available on application to give presentations, especially the smaller firms. Contact the companies directly.

Officers and committee of the FRMS are experienced presenters and are generally available to give presentations within reasonable distance of home. Contact them directly (see inside back cover).

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 consequences arising from the use of this list.



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An enthusiastic TV quizzer,
Paul Champion took part in BBC's
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on Kathleen Ferrier and Enrico
Caruso. These appearances led to
two successful books and an
exciting life as a writer and
lecturer. His first book 'Ferrier
— A Career Recorded', charted
the recording career of Britain's
best-loved contralto, and
research uncovered some
previously unissued recordings.
The award-winning 'Glynde-
bourne Recorded' was published
to celebrate sixty years of the
Festival and is the first survey of
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which feature Glyndebourne
forces.

Paul has since written for San
Francisco Opera Guild and is
currently engaged on preparing
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a lover of fine singing, Paul en-
joys sharing this interest with
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composition and harmony at
Leeds College of Music. Com-
poser and conductor. Member of
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Giuseppe Verdi, a centenary assessment of one the greatest opera composers

Continued at Bottom of next page

Haddon Hall

Written by Sydney Grundy; Composed by Sir Arthur Sullivan.

Performed by The Prince Consort, Edinburgh, conducted by David Lyle.

The divine art record company, 21201.

This recording was undertaken in association with the Sir Arthur Sullivan Society. It is two medium priced CDs in a slim format case with an attractive booklet containing good notes by Alan Borthwick and a full libretto.

The light opera was written in 1892 when Sullivan was at the height of his powers, having recently written *The Gondoliers* and his romantic opera *Ivanhoe*. Sullivan was barely on speaking terms with Gilbert and had to collaborate with a different librettist Sydney Grundy (although the Gilbert & Sullivan combination was later to produce *Utopia Limited* and *The Great Duke*).

Grundy's plot is based on an actual historical incident, the elopement of Dorothy Vernon and her lover



John Manners from Haddon Hall her ancestral home. The period had been changed by a century to involve royalists and Puritans. The public reaction was mixed, the Sullivan's music being highly praised but Grundy was not seen as a satisfactory replacement for Gilbert. It ran for 204 performances and was popular for several years but it was difficult to stage and is now seldom played.

The music is most impressive, full of good tunes and many unique touches to differentiate it from the G. & S. operas. The Scottish numbers and orchestral bagpipe effects are hilarious; there is a storm scene which brings that of *Rigoletto* to mind; the brief appearance of *La Marseillaise* and *Yankee Doodle Dandee* are most unexpected. The use of the chorus is

very effective with excellent choral writing. At times there is a slightly autumnal feel to the music which well reflects the romantic nature of the story, however a good selection of patter songs keeps the atmosphere light. The orchestration is perhaps fuller than many of the other Savoy Operas with the brass more in evidence and there is the usual expressiveness of the woodwind.

The Prince Consort was formed in 1972 by a group of semi-professional musicians as part of the Edinburgh Fringe. Later it was expanded and augmented in collaboration with the Gilbert and Sullivan Society of Edinburgh.

The performance throughout is very professional. It is perhaps unfair to pick out particular singers, but I was especially impressed by the singing of Mary Timmons as Dorothy and by Ian Lawson as Rupert. The chorus is excellent and the orchestra plays well although the violins seem slightly undernourished in places. David Lyle conducts with style.

The recording is good, but it is important to play the music at a reasonably high volume as the sound has a rather distant feel when the discs are played softly.

It is a pleasure to see the recorded repertoire extended to such good effect and these discs can be recommended to all who like light opera.

AB

PRESENTERS CONTINUED

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ensemble incanto

Darius MILHAUD; Suite (1936)
Bela BARTOK; Contrasts (1938)
Igor STRAVINSKY; L'Histoire du Soldat, Suite (1919)
Aram KHACHATURIAN; Trio (1932)
Arte Nova Classics 74321 72105 2 [61.03]

The ensemble incanto consists of three young musicians which have achieved great acclaim in their native Germany and in international concerts. The Cd is at super bargain price and has a pleasant sleeve and good notes. It was recorded in 1997

These four trios for violin, clarinet and piano were all written between the wars and are all in the then popular neo-classical style. Each has to some extent been influenced by National folk idioms, each is also very characteristic of it's respective composer and they are all very different from each other in style.

The Milhaud Suite is derived from his incidental music for Jean Anouilh's 'Le Voyageur sans Bagages', it was written in one day and makes perfect use of all three instruments. It is a very tuneful work which has led to a well deserved popularity; it includes quotations of South American Dances. Right from the start this ensemble demonstrates exceptional brilliance of playing and master of complex rhythms.

'Contrasts' was commissioned by the jazz clarinetist Benny Goodman. The three movement piece was written for Goodman and the violinist Joseph Szigeti and Bartok played the piano part in the premier. The piece is a fascinating mixture of fragments of Hungarian folk music interwoven with jazz and blues influenced material. Like much of Bartok it is music which becomes more and more interesting with repeated hearings. It must be incredibly difficult to play, but the performance on this recording cannot be faulted.

The 'L'Histoire du Soldat' will be more familiar to most of us than the other pieces presented here. The original piece was written for a small chamber ensemble which included a trumpet and drums; these instruments tend to define the work and their absence is the first impression on hearing this Suite. The Suite was dedicated to Werner Reinhold who

had provided financial support to Stravinsky and who was also a clarinetist. Typically Stravinsky achieves a very transparent texture for this music which combines a neo-classical treatment of material based on popular dance styles.

There is a tendency to patronise the music of Khachaturian. This I believe is most unfair as although his Symphonies are rather overcooked, much of his music is tuneful and skilfully presented.

He is one of the very few composers of the latter part of the last century to become genuinely popular with people of ordinary musical taste; I well remember a time when his 'Sabre Dance' was genuinely top of the pops. This trio is one of his earlier works and is saturated with Armenian folk music presented in a most interesting and appealing way.

I found this to be a most interesting CD with fascinating music played with zest, intensity and enthusiasm in good recording. Recommended.

AB



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FROM THE REGIONS... FROM THE REGIONS...

South West Region

Last year, Brendan Sadler of Street and Glastonbury Recorded Music Group, circulated societies in the South West to ascertain whether enough would be interested to form a regional group. It has to be reported that the response was not encouraging. However, the exercise was not completely fruitless since a number did report that they had members who were willing to travel to other societies in their area to present programmes. Brendan would like to enlarge the list before making it available and invites societies in the region, which have not yet done so, to send him the names of anyone who is willing to be added to it. A cut off date of 30th April is suggested.

Any society which would like to receive a copy of the list should send a stamped, addressed envelope [after the above date] to Brendan Sadler, Orchard House, Church Lane, West Pennard, Glastonbury, Somerset, BA6 8NT.

Sussex Regional Group

The Sussex Regional Group held its 44th Music Weekend on 28th/29th of October. It was possibly the wettest weekend on record but the spirits of the twenty four guests were by no means dampened. Every room of the historic and cosy Pyke House was taken to celebrate music of the twentieth Century.

The century was divided into four twenty-five year segments with each presenter choosing music written during their allotted quarter. Eileen Taylor launched the weekend with a wide ranging programme from 1900 to 1924 with Rimsky-Korsakov's *Wedding March* from The Golden Cockerel. Eileen spoke of Rimsky-Korsakov's influence on several composers, particularly Stravinsky.

Continuing the theme of opera, which is alive and kicking in the 20th and now 21st century, Eileen played extracts from Puccini's *Turandot* and Strauss's *Die Frau Ohne Schatten*. Vaughan Williams, Sibelius and Rachmaninov were also featured along with Prokofiev, Respighi and Dohnanyi. Eileen finished with *Praise to the Holiest* from Elgar's *The Dream of Gerontius* thus celebrating one hundred years since its first performance in Birmingham.

After a tea-break, with the famous Pyke House shortbread biscuits, Jonathan Parris delved into the period 1925 to 1949. Jonathan had laid down some "ground rules" for himself: one composer one work, not previously 'covered' by Pyke House composers

and no work longer than ten minutes and no recording especially purchased for the weekend. With the aforementioned restraints Jonathan, like all the team, presented an eclectic programme of works. Sousa led the way (or perhaps marched!) with *Under the Cuban Flag*, then came Weinberger's once hugely popular but now neglected *Schwanda the Bagpiper*. The "passionate intensity" of Janacek's String Quartet *Intimate Letters* was next followed by Ibert's amusing pastiche *Divertissement*. From 1934/5 Walton's Symphony No. 1 and music of Carl Orff, Dag Wiren and Eric Coates were also featured. Then from 1942, Copland's ballet *Rodeo*; Martinu's 2nd Symphony and from 1943 to finish just before dinner the *'pickled boys'* from Britten's *St. Nicholas Cantata*!

On Sunday morning, it was still raining we had two programmes by Alan Thomas, 1975 to 1999 featuring composers such as Rubbra, Arvo Pärt, Alfred Schnittke, Gorecki, and a complete string Quartet by Elizabeth Maconchy her No.13.

From South America came a *'Mater Aeterna'* by Samuel Lyman, the Philip Glass Violin Concerto and *'Towards the Sea'* by Toru Takemitsu. To end, we had a 'romantic' violin Concerto written in 1993, by Nicholas Maw.

Alan's second programme was selected from the whole century with works by Malcolm Arnold (his 8th Symphony); a *'Symphonic Serenade'* by Korngold, a string quartet partly based on a stork-like bird, a 'Jabiru', by Australian Peter Sculthorpe. Referring to 'World Music' and the over 400 works commissioned by the Kronos Quartet, the next item was *'Pannonia Boundless'* by Vrebalov relating to an area embracing part of Croatia and Slovenia and the music reflecting the "tunes from Pannonian gypsy taverns"; this was played by the Kronos.

From 1950 Copland's *'Quiet City'* and another American, Samuel Barber provided a further romantic 20th Century violin concerto. A feature of Alan's selection were the symphonies of Robert Simpson for which Alan let the writer Malcolm Macdonald provide an introduction with excerpts from the first and fourth symphonies.

After a splendid Pyke House lunch, Alan Gilbey kept everyone awake with his personal choice of music from the years 1950 to 1974. Bernard Hermann's score for the film *'North by Northwest'* was followed by Tippett's *'Fantasia Concertante on a Theme of Corelli'*. "The best drunken music" was how Alan introduced Arnold's wonderful Overture

'*Tam O'Shanter*'. Walton's '*Orb and Sceptre*' from the 1953 Coronation, '*Concierto Andaluz*', the delightful but lesser known guitar concerto by Rodrigo followed. Next we heard '*Vanity Fair*' from Vaughan William's '*Pilgrim's Progress*'.

'*Romeo and Juliet*', in the seldom heard Kabalevsky version and '*Belle of the Ball*' by Leroy Anderson was a neat juxtaposition. Alwyn's lovely '*Lyra Angelica*' contrasted with the grim sound of the guillotine descending in Poulenc's '*Les Dialogues des Carmelites*'. From 63 symphonies of Alan Hovhaness Alan chose to play No.22 '*City of Light*'. To close, we heard the 2nd Piano Concerto by Shostakovich especially written for his son, Maxim.

It was an extremely successful and enjoyable week end and, strangely, the composers that immediately spring to mind were barely represented, but it proved that melody was not dead and that the formats of chamber music, concert and opera were very much in evidence and will continue to do so alongside much splendid orchestral writing. It also showed that the world was now the composers oyster embracing music from many diverse cultures. The weekend also showed how fortunate we are to be able to use recorded music to enjoy the fruits or the "golden nuggets" as Simon Rattle called them, of Twentieth Century music recorded, for posterity, by an industry itself now over one hundred years old!

It should be mentioned that we had guests from societies in Eastbourne, Hastings, East-Grinstead, Hove, Portslade and Lustington, which represented a good cross section of affiliates from the Region. Our next weekend is on March 24th/25th, 2001 when we shall be marking the death of Verdi in 1901 and also listening to some Prokofiev.

Alan Thomas

West Midlands

A bonanza in Birmingham ...

To rise at 5.30 am on a chill October morning, and set off on the long journey from the Kent borders to Birmingham, needs a pretty strong reason. Well, a line-up of Lyndon Jenkins, Jerrold Northrop Moore and Brendan Sadler provided just the incentive...at least for this happy (but weary !) traveller. The occasion ? ... the West Midlands Regional Group's 5th one-day music conference, held at the Birmingham and Midland Institute, on the 12th of October.

Speaking with a single voice...

Local folklore asserts that,

"the shortest distance between two points in Birmingham...is always under construction" joked Lyndon Jenkins at the opening of his presentation, yet as his excellent aural journey "Voices in the city" went on to prove, the city's building efforts not only revolved around bricks and mortar. For almost a century and a half Birmingham worked hard at constructing one of the most impressive music festivals in the country.

Begun in 1768 as a one-off, a means to raise money for a local hospital, its artistic and financial success soon established it as a regular three-yearly event. Indeed it fuelled a burgeoning desire among the city fathers to establish a fitting cultural icon to mirror its growing industrial esteem.

...Golden nuggets of the twentieth century...

Strongly reliant on Handel in its early years, the festival's sense of adventure only gradually emerged, although by 1802 parts of Haydn's '*Creation*' were being presented, barely 4 years after the work's Vienna premiere. However, the "appropriation" of Mendelssohn as performer and effective "composer-in-residence" was undoubtedly the Triennial's first major coup; an association which culminated in the world premiere of '*Elijah*' in 1846.

Sadly Mendelssohn died the following year, and casting around for a guiding figure the festival committee settled on the composer/conductor Michael Costa. Although capable, under his direction the musical diet petrified, dominated by performances of long forgotten oratorios by the likes of Smart and Sterndale Bennet. Whilst brightened by visits from figures such as Bruch and Skint, it wasn't until the mid 1880's, following Costa's demise and his replacement by Hans Richter, that a real breath of fresh air was felt. Richter not only encouraged Grieg and Dvorak to visit and contribute exclusive new works, he also aided the development of domestic talent, not least of course the young Edward Elgar.

Whilst Elgar certainly had his ups... and downs (most notably the debacle over '*Gerontius*'), a more amusing festival story revolves around a work of his great Czech contemporary, Dvorak. In presenting a new cantata to the festival management, the composer's representative had roughly translated the title as... '*The bridal shirt*'...!?! .The effect on a prim and proper Victorian committee was doubtless priceless to behold ! Hastily re-translated as '*The Spectre's Bride*' it was duly welcomed with open arms.

Although the Triennial continued until 1912 (where it witnessed Elgar's "The Music Makers"), the effect of the war was terminal, the impetus

within Birmingham turning toward orchestral music after 1918. Although sporadic efforts were made during the '60's and '70's to revive the triennial they proved unsuccessful. As Lyndon concluded, whilst the current festival, "Voices in the city", didn't aim to ape its distinguished predecessor, it does at least hope to capture some of its spirit...

Not always merrie...

"You admire my music...but I love yours.."

is the perhaps slightly surprising admission of Edward Elgar about the music of his friend and colleague Edward German. Almost as much a revelation as Jerrold Northrop Moore's declaration that German's music means as much to him as anyone's — save that of Elgar.

Originally named German Edward Jones, German was convinced by one of his professors to change his name. After all — "No one composes music with a name like German Jones my boy !"

Yet compose he did, creating a great deal of immensely likeable theatre music. To illustrate this facet of German's talent Dr Moore's talk was distinguished by the presentation of a recent personal discovery, a recording taken from ancient Berliner disc. Direct into its wax surface is etched the number 570X (no paper labels at this date !). It is joined by details of the work, a date of 12/10/1898 and what looks very much like the signature of Edward German himself. Furthermore, the performance (of the *berceuse* from *'The Tempter'*), shares many performance characteristics with a later and much better known set of Metropole 78's, dating from 1928 and known to have been directed by the composer. If the Berliner is genuine it would rank as possibly the earliest composer-conducted work on record and this was, Dr Moore believed, its first public performance.

Despite being some five years younger than Elgar, both composers exhibit the same sense of nostalgia and lost innocence although, as our presenter was at pains to stress, it is an innocence shaded by knife-edge darkening into minor tonalities.

Self-evident even in an early piano work such as the *'Polish Dance'*, this characteristic becomes even clearer in mature pieces such as *'Jill all alone'* (from *'Merrie England'*), and his orchestral masterpiece *'The Seasons'*. At the climax of *'Autumn'* there is a bleakness and pain far removed from the common conception of German's music. A world order is under threat, and German, like his distinguished colleague, realised that certain values were going to be lost for ever. It is this, more than anything, that convinces Dr Moore of German's stature, and that his

output is worth more than merely superficial attention.

Cider...with Carmen ?

Its not often that feet are the foundation of opera but in the case of the Strode Operatic Society this is quite literally true. Clarks, the family footwear firm, has long been a major player in the industrial landscape of Somerset. As a Quaker family firm its history has long been marked by a desire to plough profits back both into the business and into the local community. It was therefore no surprise when, in 1963, Clarks became the driving force behind the construction of the new 400 seat Strode theatre.

Located in the town of Street, Somerset, its excellent facilities quickly established it as the focus of local activities. Certainly by the time Brendan Sadler, our presenter, arrived in Street in 1969, it was obviously the venue for his new venture,

an operatic society.

The existing Street & Glastonbury group were determined to stay at the inadequate Glastonbury Town Hall, so Brendan and his colleagues determined to strike out on their own. Their initial production, a semi-staged *'Gondoliers'*, was a success, and so the society was formally constituted in the autumn of 1970, with Brendan as music director.

The company quickly developed, and within a year or so were involved in a joint production with the Opera Players, a professional group directed by Peter Gelhorn, chorus master at Glyndebourne. Peter's memorable advice to Brendan,

"..we will at all times display outward calm .." is a motto our speaker had never forgotten !

Illustrating the various productions with very creditable live recordings, Brendan gave us a flavour of such varied fare as *'Iolanthe'*, *'Traviata'* and *'Die Fledermaus'* - the latter featuring a Frosch complete with broad Yorkshire accent !

By 1978 the company had progressed to inviting its first professional producer, from the Bristol Old Vic theatre School, to mount *'The Bartered Bride'*. Despite constantly arriving late, (with toy-boy in tow!), she achieved much in re-thinking standards. Certainly an extract from the same year's *'Merry Widow'*, featuring soprano Margaret Walters, showed that the company, whatever their dramatic shortcomings, were not short of striking vocal talent.

Amongst the many highlights perhaps the participation of Gillian Knight, well known to Covent Garden audiences, in a production of *'Carmen'* stood out for Brendan ...albeit that on one

...more talent than anyone had bargained for...

evening a low-cut dress meant that Miss Knight momentarily displayed more talent than anyone had bargained for!

Clearly a labour of love, Brendan's story of *Strode Operatic*, illustrated by fine recordings, admirably showed that with hard work, remarkably high standards can be achieved in amateur music making, whilst at the same time gaining much enjoyment and satisfaction along the way.

Here's to the next 30 years... and indeed here's to the next West Midlands Conference!... now just where did I put that rail ticket?

Ian Bailey, Lewisham RMS / Orpington RMS

West Middlesex Group Festival.

The Seventh West Middlesex Festival was held between October and December 2000. It was entitled "Towards 2000" and was a Festival of 20th Century Music, the period taking us towards the year 2000 and the 21st Century.

The Festival concerns the seven societies of the group. The idea is to bring the societies of the group closer together. Alan Ball and Denis Jiggins presented the programmes in turn around the societies.

Works presented covered a period from 1904 to 1996. Rachmaninov's Piano Preludes to James 'Cello concerto'. Composers included were from our own land, France, Germany, Russia, Sweden, the USA and others; Concertos, Symphonies, Song Cycles and this year, for the first time, excerpts from opera.

Allan S. Ball.

Yorkshire Regional Group Autumn Meeting.

The theme "Celebrating the Century" was chosen for the millennium year meeting held on the 14 October 2000, hosted by Bradford. The meeting was held in the Quality Victoria Hotel, and over seventy people attended. The morning speaker was Geoff Bateman who entertained us with a programme entitled "The Golden Age of Recording". We were treated with works very varied by Mozart, Stravinsky, Britten and Borodin to name but a few, not a CD in sight. All were played from vinyl; we also learned how much some of these precious L.Ps are worth and it made me wonder if at some time in the past I may have given a fortune to charity shops.

Our second speaker, after lunch, was John Crabbe, a Beethoven and Berlioz biographer and former editor of *Hi-fi News* and *Record Review*. We heard such treats as Swingles Mozart and Bach, Scarlatti played on piano accordion, Mussorgsky played on Electronic synthesizer plus many other

pieces played on other instruments than the ones they were written for. Bach was the prominent composer as we were of course remembering the 250th anniversary of his death. We heard some very striking adaptations of familiar music, some intriguing and quite beautiful.

Last, but by no means least we heard from Philip Goodall, formerly of the BBC Record Library. He certainly covered the century from old 78s played on an old wind up gramophone to the latest in technology. We saw records made of cardboard, all different colours, one the size of our modern day CDs and very old single-sided ones. The scratchy sound brought back memories of childhood. The recordings were many and varied, mainly of great singers of the twenties and thirties. One delightful song was sung by the wonderful actress who played Janet, the housekeeper in the TV series, *Dr Finlay's Case Book*.

All in all we had a feast of music and we covered the whole of the twentieth century.

Una Szeux

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From the Societies...

The Berlioz Society

The Berlioz Society was founded by a small group of Berlioz enthusiasts in London in 1952. Its membership, which includes eminent Berlioz scholars and champions, now comes from around the world (Australia, Asia, Europe and North America, as well as the United Kingdom).

The Society's patron is Sir Colin Davis, and its president and chairman are, respectively, Jacques Barzun and David Cairns.

The main aims of the Society are:

- To bring together, and provide a focal point for, enthusiasts of the music and writings of Hector Berlioz;
- To disseminate information to the membership about all matters of interest concerning Berlioz and his work; and
- To foster a wider appreciation of Berlioz's music and to encourage more frequent performances of it.

The Society publishes a thrice yearly Bulletin, which is issued to individual and institutional members, and features scholarly articles and live performance reviews as well as contributions from members. In addition, the Society has an extensive multi-page website. It has pages devoted to the scores of Berlioz's instrumental works and two illustrated surveys of his hometown, La Côte Saint-André, and Paris, where he lived for most of his life. There are also extensive sections providing a diary of events and performances, publications, news and reviews; these are constantly updated. Many of the pages exist in both English and French versions.

For further information please visit the Society's home page at:

www.standrews.u-net.com/BerliozSociety.html

Or write to:

Dr Monir Tayeb

31 Doocot Road

St Andrews KY16 8QP

Scotland

Email: mmaustin@standrews.u-net.com

Forest RMS

In July of last year the Forest Recorded Music Society completed its forty-third season. Last year the Society's future was in jeopardy as our Chairman, Gerald Verrier, had died having been chairman for the past twenty-eight years. Gerald was a marvellous chairman, very much the central figure

From the Societies...

and focal point of the Society. You can imagine that he was a very hard act to follow and to be honest no-one else in the Society really wanted to take the job on. However although I am the youngest member at fifty, having taken early retirement and having time on my hands I agreed to take on the job, particularly as I have a lifelong love of music and records.

Happily everyone has been very supportive and we have just had a very successful season. Fifteen members presented programmes, we had three very good guest speakers, we had our members evening and our first programme was a tribute to Gerald. We now have fifty-eight members but in recent years our problems have been those of declining membership and of the difficulty in attracting younger members. I thought we were alone in this but in reading earlier editions of the magazine I found that all other societies have the same problems! At our AGM we all agreed the season was a success so I am delighted that the Society is surviving and that it has now entered a new, and I hope exciting phase of its history.

Andrew Golds, Chairman

Stoke-on-Trent Gramophone Society

The Mersey Beat

At 11.30 a.m. on 25th October 2000 a coach rolled away from the Village Hall, Walton-on-the-Hill, carrying 17 members of the local Music Circle. After picking up colleagues from the local Music Societies in Stafford, Stone, Stoke-on-Trent and Nantwich (home base of The South Cheshire RMS.), we headed for The Philharmonic Hall in Liverpool.

The sudden and sad death of Conductor David Shallon whilst touring Japan, and the consequent withdrawal of his wife, Tabea Zimmermann, who was to have played Walton's Viola Concerto, had occasioned changes to the original programme. Canadian Peter Bergamin, Artistic Director of The Vienna Taschenoper since 1997, had stepped into the breach to conduct. The twenty-one year old violinist, Jack Liebeck, took on the solo spot, playing the Mendelssohn Concerto. This meant replacing the original overture, Mendelssohn's *'Ruy Blas'*, with the overture to Beethoven's *'Egmont'*. The final work, the very satisfying Rachmaninov Second Symphony, was retained.

The afternoon started with the privilege of relaxing in the best seats to observe the final

rehearsal before the evening's concert. There seemed to be few specific problems to iron out, the rehearsal amounting to what was virtually a complete pre-run of the evening's entertainment. It was interesting to see how many members of the orchestra stayed behind to run through something on their own after Peter Bergamin had formally terminated the rehearsal.

During the tea-and-biscuits break in the middle of the rehearsal we were introduced to Jack Liebeck, and were amazed to find that his parents live in Stoke-on-Trent and that he had performed at a local festival there. Next time we will be on the look-out for him.

The tour of the building was far more interesting than I expected, with its infrastructure set in the refurbished hall of 1995, still retaining some of the features of the second Philharmonic Hall opened in 1939. Reminders of its associations with historic musicians of the past were still in evidence. Of particular interest was a plaque acknowledging the support of the family of the actor Clive Swift, whose talents range from Shakespeare to the long suffering husband of Hyacinth Bucket. An interesting and moving survival from the original Philharmonic Hall, burnt down in 1933, was a tribute from this maritime Philharmonic Society to the musicians who perished in the Titanic.

Before the main event we enjoyed a much welcome, and varied delicious buffet, provided by the award-winning catering division of the RLPS.

The attendance at the rehearsal had not diminished the anticipation and appetite for the concert itself, as we took our seats in a packed concert hall. For the second time that day we enjoyed the polished performance of Mr. Bergamin and the orchestra, and for the second time we relaxed into a seemingly effortless and very musical performance of Mendelssohn by the excellent Jack Liebeck.

By 10 o'clock we were heading back to the our various homes in Staffordshire and Cheshire to regale the members of our various societies with the pleasures of the day, which had cost us less than £25 per head.

Tony Baines; Secretary

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Leamington Czech Music Festival 4 - 9 May 2001

All concerts at the Royal Pump Rooms
Leamington Spa

You can hear works by **Skroup, Smetana, Dvorak, Fibich, Janacek, Sevcik, Foerster, Novacek, Drlda, Kocian, Martinu, Schulhoff, Korngold, Haas, Slavicky, Vilem Tausky, Klein, Sylvie Bodorova, Pavel Novak and Hanus Barton**

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*Also Choral Concert
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Lenka Skornickova soprano, Frances Bourne alto, Paul Thompson tenor, Leandros Taliotis bass, Petr Matejak violin, Helen Cole harp

Christopher Betts organ

**The Scholars Choir, Chris Monks conductor
Includes Janacek's Mass in E flat**

Warwick  Leamington

Festival 4 - 15 July 2001

Artists invited include **CBSO** conducted by **Sakari Oramo, St Petersburg Quartet, The Opera Group, Opera Restor'd, The Burning Bush, Emma Bell, Fine Arts Brass Ensemble, Raphael Wallfisch, Fujita Piano Trio, Joanna MacGregor, The Hanover Band, Gabrieli Consort & Players and Academy of St Martin in the Fields**

Pick up a copy of the Leamington Czech Music Festival leaflet at the Stratford Moat House during the FRMS Annual Musical Weekend
For further details of both Festivals telephone the Festival Box Office on 01926 496277

Crossword

(Mainly Music!)

By Hein and Margaret Kropholler

Nimbus Records have very kindly sponsored this crossword and will give a prize of any CD from their catalogue to the winner. This will be chosen by a draw from all correct answers received by the editor before the 1st July. In the event of a correct answer not being received, the best attempt (at the discretion of the editor) will win the award. If you are nearly there, chance your arm!

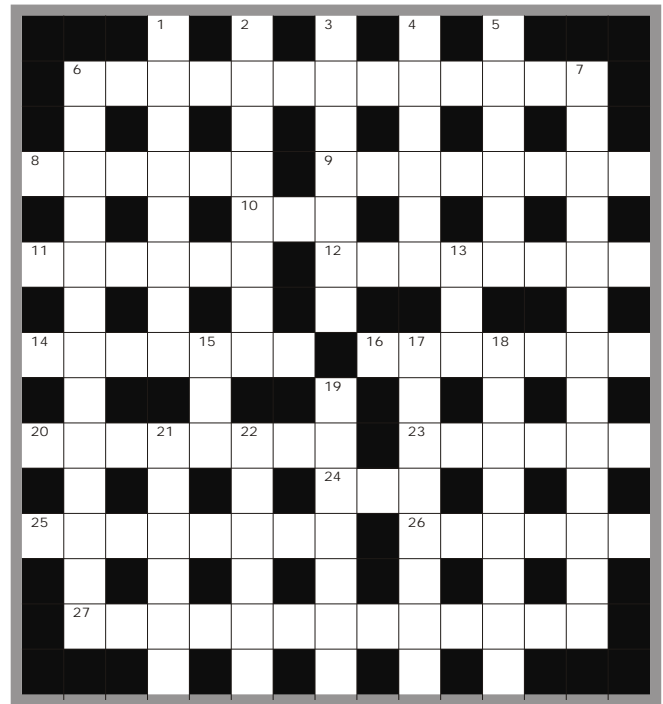


ACROSS

- 6 It is the 100th anniversary of this famous opera composer. [8, 5]
- 8 makes; insists. [6]
- 9 Nowadays called "head voice" ! [8]
- 10 How many came at 4? Shostakovich knocked off orchestration in 45 minutes. [3]
- 11 All great performers have these for the business side. [6]
- 12 Weird net changed to be useful for oboist [4, 4]
- 14 dream; make up. [7]
- 16 Opera or ballet — pull it all together. [7]
- 20 Popular Spanish dance. [8]
- 23 Henze ballet — Margot Fonteyn danced the lead role [6]
- 24 Lay; collection [3]
- 25 His libretto for Stravinsky's Oedipus Rex? [8]
- 26 French for bridge of stringed instrument with 'and' lost turns into horse [6].
- 27 Cav? Whose what? [8, 5]

DOWN

- 1 Great opera composer as found in the index. [7, 1]
- 2 One does this at Glyndebourne with both food and opera [6, 2]
- 3 Choose by changing poor fat. [3, 3, 1]
- 4 All things are supposed to do this including music [6]
- 5 Stop. [6]
- 6 English harpsichordist, pianist, composer and conductor [6, 7]
- 7 Bach advertises coffee here! [2, 4, 7]
- 13 For instance Katia and Maria Labeque. [3]
- 15 Bolero on this? Torvill and Deane? [3]
- 17 Carrots for example. [4, 4]
- 18 Staggered about like Coppélius. [8]
- 19 Wrote operas, overtures and retired early. [7]
- 21 Met sty is changed. [2, 4]
- 22 Die Fledermaus, a man or a mouse? [2, 1, 3]



Solution to Crossword from Edition 133

S	A	C	K	B	U	T	S		B	O	O	S	E	Y	
A		O		R		U		S		T		E		A	
L	U	D	W	I	G	B	E	E	T	H	O	V	E	N	
A		I		T		A		E		E		E		K	
D	E	N	O	T	E	S		A	L	L	O	N	C	E	
S		B		E				T		L				R	
	T	A	R	N	H	E	L	M		O	S	C	A	R	
B		L				L		E				A		S	
E	R	A	T	O				E	A	T	S	T	O	N	E
L				N		K				U		H		C	
C	O	N	C	E	R	T			J	C	F	B	A	C	H
A		A		T		R		E		T		R		A	
N	I	C	H	O	L	A	S	W	I	S	E	M	A	N	
T		R		G		S		E		O		B		T	
O	B	E	R	O	N			F	L	A	N	D	E	R	S

Margaret Kropholler

Alas this is the last edition where Margaret was able to assist her husband Hein in the preparation of the Crossword, as she died in January of this year after a long illness.

Margaret obtained a French degree and was fluent in several languages. Music has always been one of her main interests and she was a fine amateur pianist.

She was a member of the Bramhall RMS and formerly a member of Loughborough RMS. She served on the committee of each society and made many presentations. Margaret used to be a regular attender of the FRMS Musical Weekends. She is deeply missed by her very large number of friends throughout the country.



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 Treasurer: Reg Williamson, 67 Galleys Bank, Whitehill, Kildgrove ST7 4DE Tel: 01782 782419
 E-mail: regwilliamson@beeb.net

Bulletin Editor:

Arthur Baker, 4 Ramsdale Road, Bramhall, Stockport SK7 2QA
 Tel: 0161 440 8746 E-mail: ask.baker@tesco.net

Technical Officer:

Dennis Bostock, 16 Imperial Road, Huddersfield HD3 3AF. Tel: 01484 530978

Board/Committee

Keith Cheffins, 4 Morningside Courtyard, Prestbury, Cheltenham GL52 3BU Tel: 01242 571810
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National and Regional Secretaries

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