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COMMITTEE SHAKEUP

In February of this year a number of changes occurred to the FRMS Committee, starting with the unexpected resignation of Allan Child as Chairman. This stated as being for “Personal Reasons”. However, Allan has subsequently made the following statement to The Bulletin:

“No doubt a lot of people will be wondering what lies behind my abrupt departure from office part way through the year. Maybe a few words of explanation would be helpful.

“Very simply I had (and still have) other commitments which made it difficult to give FRMS matters the attention they deserved at that particular time. I therefore felt that it would be better to allow someone else the opportunity to make a more effective contribution.

“I am confident that the leadership of the Federation is in safe hands with John Davies as Chairman, and both he and the rest of the Committee have my full support. I am not totally dissociating myself from the affairs of the Federation — I am keeping a ‘watching brief’ on regional developments and am still available to present programmes for Societies on an occasional basis. I also remain Secretary of Derby Recorded Music Society. Should the opportunity arise in the not too distant future I would be prepared to consider further involvement in FRMS matters.

“Finally, may I thank Societies and individuals for their support during my term of office, and send my best wishes to all members”.

At the same time, Peter Lerew indicated that he was resigning as Federation Secretary, also for personal reasons; as also did Richard Rance who left the Committee at the same time.

Consequential Changes

After Allan’s resignation, John Davies as the Vice-Chairman immediately became acting Chairman. To ensure continuity, following consultation with all members of the Committee, he asked Reg Williamson to act as Secretary until a permanent replacement could be appointed.

At the Meeting of the Committee of 15th April

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John Davies was confirmed as Chairman and Tony Baines, the secretary of the City of Stoke on Trent Gramophone Society was co-opted to the Committee as the new FRMS Secretary. A short portrait of our new Secretary is given below.

Cathy Connolly also agreed to be Vice



John Davies, our new Chairman

Chairman for the remaining part of the year. It was also agreed to co-opt Keith Cheffins to the Committee, where he will continue to look after certain aspects of the Insurance Scheme.

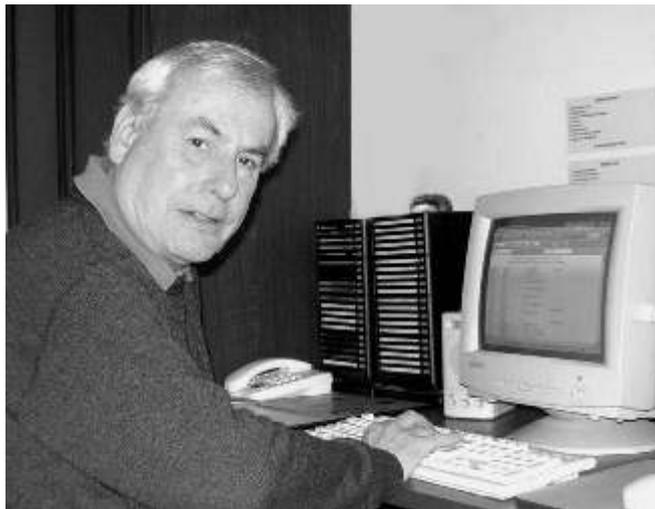
In the last edition of the Bulletin, we reported the sad death of Dennis Bostock who had been responsible for the Federation’s technical matters for so many years. The vacant position has now been filled by Philip Ashton who has been co-opted to Committee as Honorary Technical Officer. A short portrait of Philip is given on page 3.

Tony Baines

Tony Baines, the new Federation Secretary qualified as a teacher in 1959, worked in primary schools in Birmingham and was a headmaster from 1971 until his (early) retirement in 1992.

At Teachers Training College in 1957, his collection of exactly 100 LPs was used to set up a

recorded music society. This thrived to the extent of being given a grant by the college to set up a



Tony Baines, Federation Secretary

record library, no doubt helped by the fact that the Vice-Principal was one of its keenest members.

In 1974 Tony joined the Shirley RMS, and before long the Society was exchanging presenters with the society in his native Stoke. He also enjoyed exchange visits with societies at Solihull, Olton, Newcastle, Stafford and Stone.

Tony was a committee member at Shirley before moving to Redditch in 1981. There, the away-days took us to Kidderminster, Worcester and Tewkesbury.

After taking early retirement, he returned to Stoke in 1996 and has been the secretary of the local society for the last three years.

New FRMS Central Region

The Federation is committed to develop the Regional Groups. With that background Gordon Wainwright of the existing West Midlands Regional Group initiated a meeting of interested people who have already played their part in the past, in organising events in the West Midlands, East Midlands and the North Mercia Regions.

A priority on the agenda was to consider whether we should combine all these regions into one, whilst still encouraging contacts and activities that neighbouring societies have with each other. This is exactly what was agreed to be done, and means there are now about 40 affiliates within a new Central Region.

Gordon Wainwright was appointed Chairman of the new Group. Mick Birchall has agreed to take on the new job of Central Regional Secretary.

The existing West Midlands Regional Group

with Graham Kiteley as its Secretary will cease to exist. Tributes are due to Graham for all the hard work he has done in the past. His organisational skills are recognised throughout our movement. Few who were there, could forget the well planned Federation AGM at Kidderminster in 1989. It is good that he is part of the new team.

As a first step a day event at the historic Lion Hotel in Shrewsbury is planned for next March, 2003. The 40 affiliates will be advised of the final details in a mailing in September or October. Naturally any other affiliates would be welcome, Mick Birchall will be happy to send the details to any contacting him. Another important point is that it is intended to have similar events all around the region; these are likely to be held in March and October each year, at a price all can afford!

If these day events are successful, in 2 or 3 years the possibility of a musical weekend will be considered. Watch this space.

Philip Ashton

Philip Ashton, who is the new Federation Honorary Technical Officer started his career as an Air Radio Apprentice in the Royal Air Force. During his subsequent life in the electronics industry he became interested in music and Hi Fi. This had started at an early age.



Philip Ashton, Hon. Technical Officer

When he was about 15 years old he built a tape recorder, a Williamson Amplifier and various

other electronic gear such as mixers, radio tuners etc. His father helped in the construction of his first home made loudspeaker cabinets (Goodmans 12 inch and a Tannoy unit of similiar size). His technical interest in the reproduction of sound allied to a large collection of recorded music has become a lifelong hobby.

He joined the Hitchin Recorded Music Society, finally being elected as its Chairman. After some years and with a declining membership he (with help from the North Herts Arts Council) reformed the society as an affiliate of the Benslow Music Trust.

Now retired, he finds he seems to have less free time, as he is involved with various charities such as the local hospice, the U3A and other organisations.

Philip is now trying to negotiate discounts for equipment supplied to affiliated Societies and their members. Accordingly it is worth checking with Philip before any purchase is made.

The FRMS and You

John Taylor's letter in the Spring issue of the Bulletin reveals a widespread misunderstanding persisting about the sums we levy on each affiliate annually. So, for a start, let's get out of the way the implication that your FRMS Committee is regularly raising the affiliation charges. This is quite untrue.

In truth, the cost of affiliation to the FRMS has remained unchanged for a number of years and to be frank, it was remiss of a previous Treasurer not to have recognised a simple fact. To leave them unchanged each year whilst costs for the FRMS administration rose inexorably by roughly 3% in real terms meant that inevitably the chickens would have to come home to roost. A rise would then have to be large and painful. As it was, the widely publicised one-off 10% increase proposed and accepted at the 2001 AGM in Cardiff only partially makes up the loss. The sensible proposal to link our affiliation fee henceforth to the mean between the AEI/RPI indexes to prevent this progressive erosion in the future was also accepted. It is after all, sound accounting practice and I might add, one that ought to be emulated by all our affiliates. The proposal was widely

publicised, it was a completely democratic decision by the meeting and can be overridden any time by an appropriate Motion at any future AGM. And this is as it should be.

Let me now discuss with the matter of licensing by two organizations with which we deal on your behalf. First, the Performing Right Society aka the PRS. It is a wide spread misconception that having bought a commercial recording, the buyer can then do anything he or she likes with it, other than play it within the domestic circle. Read round the label in the centre. All the artists involved, from the composer to the performing artists have established their copyright and it is implicit in that recording. The same would apply to a photograph taken, a painting, or a piece of writing. These rights are embodied in law, and rightly so. Such copyright lasts up to 70 years after the creator's death.

The PRS is an independent organization that not only oversees the interests of all creative artists such as composers, painters and writers, but also has the full backing of the law. It also has the vested ability to grant licences for use of the copyright under defined circumstances. This is where your FRMS comes in. Many decades ago, the FRMS reached a unique agreement with the PRS, in that a licence would be granted to us that would permit all affiliates to play commercial recordings at their meetings, virtually where they like, when they like and as many times as they like. It is unique to us as far as I am aware. Up to about 3 years ago, those charges for our licence had remained unchanged for quite some time and it was only when activities on the Internet led to wide spread infringements of copyright, that a steady tightening on the PRS's legal obligations began to have its effect on us. It was calculated by the PRS that our licence charge had fallen in real terms due to erosion over the years by at least 64% and the proposal was put to us that our annual charge should increase by that amount.

Acting on your behalf, the FRMS felt that whilst it could not be questioned, such an increase could have a devastating effect on some of our smaller affiliates. It took a whole year to reach an agreement, to have it spread over three years and a nominal 15.5% per annum. I stress "nominal" since our agreement is based on a per capita assessment of our total membership the preceding year. Inevitably, we lose affiliates and of those that remain, membership declines. It requires the wisdom of Solomon and the predictive ability of a Cassandra for a Treasurer to determine the

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appropriate increase. He has to try and avoid that part of our accounts running at a loss and so starting a drain on our reserves. I might add, too we have to maintain a large reserve, since all the charges become due just as we are starting to collect our revenues. The good news is that the last of these increases is this year and thereafter, all monies levied — our affiliation fee as well as your proportion of the licence fee — will be based on a mean of the AEI/RPI factor each year. This has over the past few years been close to 3%.

So what of your contribution to our licence? As always, for many years it has been recognised that smaller Societies need as much financial support as possible. We operate a grading system, inasmuch very small Societies pay proportionally less than larger and more prosperous Societies. It is a complex formula, again requiring some fiscal skill to make sure the revenue coming in closely matches that Which we pay in total to the PRS; and so far, we have been successful with a tiny surplus for the past year.

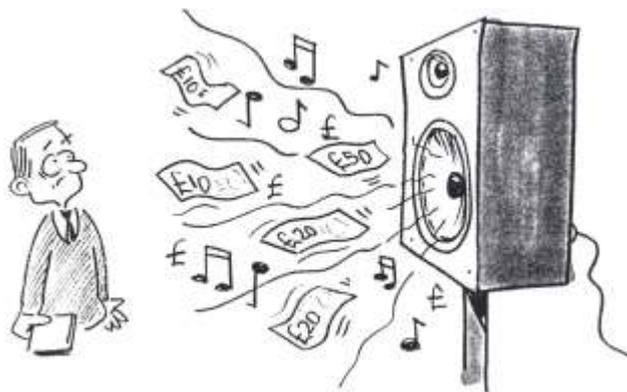
We must deal now with the Phonographic Performances Ltd. aka PPL. It too, operates on behalf of the recording industry and under recent legislation, is required to pay half of what it collects to the performing artists. This factor, plus again the growing infringements of copyright on the Internet, revived interest in our licence with them. It was in the 1980's the PPL decided unilaterally not to collect from us any monies for all activities by our affiliates and it was a unique privilege. Inevitably, a couple of years ago, PPL felt this had to end and so there followed more protracted negotiations. In this case, we pay for our licence on the basis of the number of Societies affiliated and is a straightforward figure. Again, we take into account the special problems for small Societies and accordingly, the proportions we levy are graded according to the size of the Society. It still required no small ability on the part of the Treasurer to predict what that should be and this year and the first year of its imposition, we seem to have got it right.

I do hope this highly complex activity on the part of the FRMS will convince all that we enjoy something that, so far as is known, is not achieved by any other musical body. It is something that we must seek to preserve at all costs if our movement is to survive.

Someone may ask, what is the alternative?

Imagine that you are a Society affiliated to us and decide to go it alone — which, of course, any Society may do at any time. You are a typical Society of say, 30-35 members meeting for a

season about 20 meetings a year. You would have paid this past year, a total of £67.67, which includes our affiliation fee as well as the PRS and PPL contribution. From information available to me, to meet the Society's legal obligations if unaffiliated would cost close to a total of £400 a



year. Need I say more?

All this ignores what other benefits affiliation brings, such as free administrative and technical advice, a free Website, inexpensive Public Liability cover and Equipment Insurance and a Bulletin twice a year; and can I mention, the camaraderie of a movement that is now 65 years old. All this by unpaid volunteers, working for you. Support it at all costs. Lose it and the movement will not survive. Of that, I am quite certain.

Reg Williamson

Sibelius Recordings

In May, Philip Ashton our Hon. Technical Officer, who is a member of the Sibelius Society attended a reception at the Finnish Embassy on the occasion of the presentation of annual awards to people/groups/orchestras etc who have furthered the cause of Sibelius.

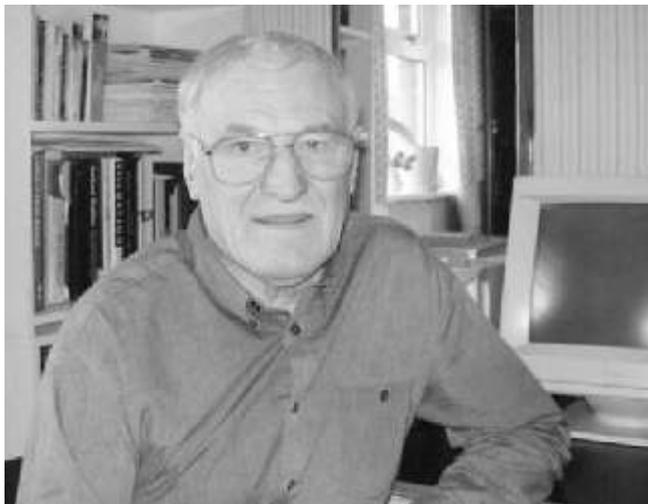
Edward G Clark the Society President asked whether we could find out if any member of any FRMS affiliate had a recording from a broadcast of: Sibelius 3rd Symphony or Sibelius 6th Symphony conducted by Sir Thomas Beecham.

He said that neither had been commercially recorded by Sir Thomas. The BBC and other authorities had all been approached, but that nothing had been unearthed.

If any member has a copy of this Broadcast or has any information, please contact Philip (see last page for address).

Next Year's Musical Weekend

Maintaining the undoubted artistic success of previous Musical Weekends means not only continuous attention to quality of content, but to always introduce an element of innovation. Plans for the FRMS Stratford Weekend 2003, now well advanced, will prove no exception.



Reg Williamson — Weekend Organiser

New will be the performance from the emerging DVD medium of a complete opera, projected on a 6' screen. The actual choice of the opera will obviously be dictated by length (and no, we did not consider "Gotterdammerung" suitable!). At the moment, two are favoured and are outstanding — Strauss' "Salome" and Puccini's "Tosca". Both are the ideal length. One idea being mooted is that Weekenders will make the choice themselves on arriving at the hotel. At the time of writing, because of the considerable technical preparations involved, it is likely to be Friday evening after dinner.

As always a distinguished guest will be with us; Edward Greenfield in Conversation with Dame Margaret Price.

Bryce Morrison is a critic, writer, and lecturer on all music subjects, a contributor to many publications as well as the Gramophone. Bryce travels worldwide, lecturing and adjudicating, and has been recommended highly as an entertaining and witty speaker. He has indicated he'd like to talk about up and coming young pianists.

An old friend, who first came to a FRMS Weekend back in the late seventies, is the internationally distinguished organist Jennifer Bate. Organists are like orchestral wind players,

always good for a few amusing stories which she may choose to do about her many experiences travelling the world giving recitals. Jennifer is also known for her definitive interpretation of the organ works of Olivier Messiaen.

Antony Askew was for 33 years a BBC studio manager, announcer and producer. He was also active in the BBC's Radiophonic Workshop. Now a free lance, he has a special interest in archive recordings and equipment. Antony is a member of an organization known as the Institute of Broadcast Sound, a select group of professional audio engineers which this year, celebrates its silver jubilee.

Our Record Company spot will be Chandos and we hope again, will be able to provide some CDs for a raffle.

Finally, the live recital, that most important part of any FRMS Weekend. It has been suggested on more than one occasion that we should be encouraging young talent. With the willing assistance of Professor Edward Gregson, Principal of the Royal Northern College in Manchester, we have engaged a talented group of young graduates from the College, the Singh Quartet. More details will be available later.

Our equipment problem has been solved again, and whilst that we were fortunate to have last year at somewhat short notice, it was nevertheless very "high end" domestic equipment. After taking counsel of Anthony West-Samuel and Robert Swithenbank, who bear the brunt every year operating and setting up the equipment, I turned to my colleagues in the IBS and we are very fortunate in that all our technical needs will be met by a company that manufactures monitor loudspeakers for the professional market, PMC Ltd. Its managing director Peter Thomas has also offered to give a demonstration of Surround Sound, one of the company's special areas of expertise. Our Technical Officer Philip Ashton will, of course, be in overall charge of equipment.

As before, the Weekend will be at the Moat House Stratford Upon Avon, April 25 - 27th. The hotel charges remain unaltered and at the same level as four years ago when we first went there. This represents a reduction in real terms of over 9%. All information along with the programme we hope will be sent out to Society Secretaries immediately after Christmas; but, if you would like your own individual copy by post, just let me or the

FRMS Secretary Tony Baines know and you will be added to a special list. By all means contact me at any time for more up-to-date information.

Reg Williamson

Hungariton Recordings

Since the demise of distributors Red Hedgehog (squashed?), Hungariton records have not been readily available in the UK. Recently, however, CD Classics of Stroud have been able to supply Hungariton by mail order. For more information contact:

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Email: sales@cdclassics.4mg.com



Who are these Gentlemen and what are they discussing? (See bottom of page for answer).

Federation of Recorded Music Societies Annual General Meeting

Commences 2.15p.m.
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The Danesborough Chorus
4 Chetwood Ave, Monkston
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Mystery Photograph

Taken at the Musical Weekend in Hoddesdon ca.1975-6. Left to right; Donald Aldous, one time contributing Editor to Hifi News; then Donald Chave, designer of the Lower Loudspeakers; Reg Williamson FRMS Technical Officer; John Borwick, Technical advisor to the Gramophone; and last, Bert Webb, former FRMS Technical Officer and reviewer. They were having a technical quiz and were talking about the care of records and you can see a Parastat box on the table.

L E T T E R S

L E T T E R S

The Old Days

At the risk of inundating your magazine with contributions from Southampton, I feel compelled to support Peter Powell when he disputes the statement by Arthur Butterworth in the Autumn 2001 issue that 'sixty years ago there was not a lot of interest in records'.

At the tender age of four I was given a tiny wind-up gramophone with six records of about 5" diameter (Peter converted his to take 10" records but then he is two years my senior and obviously a mechanical genius). I can only remember two of the recordings, one was of Al Jolson singing 'When the Red Red Robin', and the other was a Sousa march. At this time Woolworths sold records at sixpence each (2 ½ p) and sheet music at the same price. The records were produced by a company called Oriole Records but sold under the Woolworth label.

Most middle class homes had a gramophone and, when in 1927, Ernest Lough recorded 'Hear My Prayer' with the Temple Church Choir, it sold over a million copies and thousands of extra gramophones were purchased in consequence. In those days each recording company used a different speed, and there was a regulator beside the turntable so the speed could be adjusted as required. I well remember annoying my parents by changing the speed up or down halfway through a record so that Caruso either had a slow deep bass voice or a fast high-pitched treble.

At the age of seven I was taken into hospital with an infectious disease and placed in a ward with about twenty other lads in ages ranging from about seven to sixteen. A gramophone was provided in the ward and a library of perhaps a dozen records among which I remember was a popular song at the time 'Why is My Bacon so Tough?'. This was too much for the older boys because we had a young Welsh nurse called Nurse Bacon and whenever she appeared a group of them would sing 'Why is Nurse Bacon so Rough'. She always pretended to fly into a temper but we all knew it was just an act— she was a lovely girl, not a nasty thought in her head.

At an early period of the war I was posted to Lossiemouth in Scotland and took my portable gramophone with me, of course. There was a record shop in Elgin (six miles away) named Barr's I think, and he received a delivery of records once a

month on a Thursday morning. There was no choice in those days, he was sent whatever was available. So was often landed with stock it was difficult to shift. I always tried to fiddle a half-day off to coincide with the delivery Thursday but even when successful, by the time I reached Elgin all the locals had sorted through the stock and taken what they considered the best. It was seldom that more than two or three records remained but I always took what was there unless I already had a copy, and in this way I was introduced to recordings and performers I would not otherwise have considered.

By now the old Gramophone Company had acquired Columbia Records and, after being declared bankrupt, had re-emerged as His Masters Voice under which title it continued until becoming EMI after the war.

Although some progress had been made including the standardisation of the recording speed, a twelve inch record gave only about five minutes playing time, so the quality of a Beethoven symphony was often judged by how the

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engineer had arranged the 'breaks'. The best came out on Red Label recordings at five shillings each (25p) and the dodgy ones on the Plum Label at four shillings (20p). Some of these latter ones were pretty dreadful with the break coming when the track ran out irrespective of the effect upon the listener who had to wait perhaps a full minute before the music resumed — and this could be repeated seven or eight times during a long piece such as the Beethoven Ninth symphony.

The advent of the LP record was a sensation. As one of my friends exclaimed upon first hearing the Mendelssohn Violin Concerto on LP 'You can even hear the whisper of the violin'. We were hooked and sales of records rocketed.

Those of us who know only the pleasure of CDs have little idea of the situation in the earlier days of recordings. Our equipment may have been primitive by modern standards but we were just as enthusiastic.

One thing that has always intrigued me. Steel needles were available in three grades, soft, medium and loud — how was this variation in volume achieved? Were they made from different grades of steel?

Harold Bagust, Southampton RMS

Increases In Subscription Fees

Thank you for publishing my letter on behalf of the Lowestoft Recorded Music Society re the Increase in the Affiliation and Associated Fees.

Thank you also to the treasurer Mr Brian Cartwright for responding to the letter, and to Mr Reg Williamson and Mr Richard Rance for their follow up interest and helpful advice.

After considering the correspondence and the points raised therein, there are some issues to which I would like to respond.

Firstly, my letter did imply and acknowledge the role played by Mr Reg Williamson and the other officers of the Federation in improving the organisation and finances of the FRMS. However, it was still disturbing to learn of the previous lack of proper financial records, controls and procedures (outlined by Mr Williamson in the previous bulletin) which gave rise for the need for corrective action. I was also pleased to note that Mr Cartwright has given his reassurance that this kind of mismanagement will not occur again during his term of office.

Secondly, I think it was unnecessary of Mr Cartwright to state re the PRS & PPL fees that the

"FRMS merely acts as a collecting agency for little or no reward". I thought this was one of the reasons why the Federation was set up i.e. to facilitate the organisation and running of affiliate societies. In addition it should also be pointed out that the FRMS while acting as a "collecting agency" does have the option to invest subscription monies, according to cash flows, on a short or longer-term basis thus earning revenue for the Federation.

Finally, there will have been substantial increases in the subscription fees over the last two years largely due, I acknowledge, to the PRS & PPL agreements. However, the figures that Mr Cartwright supplied were helpful but of course relate only to the affiliation element. If my understanding is correct the index increases will also apply to the PRS & PPL elements as well. The cumulative effect of the adjustment increases in the PRS and the PPL, the 10% affiliation increase and the subsequent index increases will still require considerable financial effort by the affiliated societies.

Norman Castleton, Treasurer, Lowestoft RMS

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Financial Matters.

I note with interest, the correspondence from Norman Castleton, Brian Cartwright and Mr J.T. Taylor (March 2002 issue)

It will, sadly, be always a matter of dispute about the reference to mismanagement and lack of financial controls and who was really responsible for that, it is worth remembering that it all began on a simple presentation issue. However assuming the concerns expressed by one of the auditors John Rowden, who happens to be a chartered accountant, and which were reported at last year's AGM can be satisfied, it will be time to move on.

Mr Taylor refers to a balance of £27,000 it should be noted that this is before the necessary budgeted expenditure is deducted in the weeks leading up to Christmas, the true balance or what might be described as a reserve is around half that amount.

Whatever your view on increases in affiliation and associated fees, Brian Cartwright is correct to point out that the impact of FRMS fees has little effect on most affiliates.

In the case of Wolverhampton RMS where I am

treasurer, FRMS fees represent 5.44% of our total expenditure and we are a small society of currently only 28 members.

If affiliates are to survive they must have regular income, at Wolverhampton we now levy a weekly attendance charge of £2.00 per member in addition to a modest subscription, it is the only way we shall survive and make a surplus each year.

When you think that £2.00 is the average cost of a concert programme, being a member of my society is good value plus the friendship of course!

Gordon Wainwright, Telford.

Railways in Music

With reference to part 3 of the Article 'Railways in Music' in the Spring 2002 issue (and just for the record!) I cannot believe that even a U.S. composer with a 'passion for locomotives' would have intended an album track entitled 'K4 Pacific' to refer to Sir Uijee Yesley's A4 Pacific's (LNER) when a more likely candidate would have been the U.S. home produced Pennsylvania Railroad's famous K4 Pacific.

Tony York (Member) Kettering & District RMS

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BOHUSLAV MARTINŮ

His Life and Works, by Gregory Terian

Although the Czech composer Bohuslav Martinů was one of the most prolific composers of the 20th Century with over 400 works to his credit, for many music lovers his name brings to mind the fairy-tale circumstances of his birth in 1890 in the church tower at Polička where he spent the first six years of his life. His father, a shoe maker by trade, was the bell ringer/fire watcher for the town which is situated in the Bohemian-Moravian highlands.

The frail child came down from the tower to attend school and at the age of seven commenced violin lessons with Josef Cernovský, the local tailor and part-time music teacher. He soon recognised Bohus's exceptional musical gifts and encouraged the boy to compose. By his early teens the young Martinů had already embarked on his long creative



In Policka, six years old

journey. His earliest surviving work is *The Three Riders* for string quartet believed to date from 1902.

The local worthies were so impressed by the young lad's musical talents that they set up a fund to enable him to go to Prague and study at the Conservatoire. His formal studies were not a success. He was variously described as incompetent and indolent and accused of "incurable negligence". He did, however, have the opportunity of absorbing the many varied influences which were abroad in the musical world of the early 20th Century. Debussy's music made a particular impact. He was also to become close friends with a fellow student Stanislav Novák who would later become the leader of the Czech Philharmonic Orchestra. Martinů composed the *Elegy* for him in 1909. Despite the continuing failure of his formal studies which included a short spell in the composition class of Josef Suk, a steady stream of compositions was emerging. The song-cycle *Nipponari* based on a Japanese text is an

exotic example of the influence of Debussy.

During World War 1 Martinů was deemed unfit for military service and spent his time back at Polička eking out a living teaching the violin and adding to his mounting tally of compositions. When the Czechoslovak Republic was established at the end of the war Martinů was moved to compose the Czech



In Policka, ca. 1912

Rhapsody, a cantata giving voice to the patriotic sentiments of the day. It achieved the distinction of performances by the Czech Philharmonic, one being in the presence of the new country's President, T. G. Masaryk.

Thanks to the influence of Novák, Martinů obtained work in the second violin section of the orchestra and he was able to travel, visiting the capital cities of the victorious Allies where Czech music was in much demand. Václav Talich became the orchestra's conductor and became an active promoter of Martinů's works in later years.

Paris Years

Martinů determined to take up residence in Paris and moved there in October 1923 having secured a small study grant from the Czech authorities which enabled him to subsist. He eventually settled in a garret where there was just sufficient room for an iron bed, a piano and a cooking stove. He began exploring the city with long walks along the Seine taking in the bouquinistes' stalls. These walks were to become a daily feature of his life in the coming years.

Paris was the gravitational centre of the artistic world and Martinů was exposed to a whole new range of influences. He took private composition lessons with Albert Roussel who was also to be significant in his evolution. A good rapport developed between them and Roussel was quick to appreciate Martinů's potential. He was quoted as saying "My glory — that will be Martinů".

The new stimuli soon led to a flow of composi-

tions; *Half-time* (1924) owes something to Stravinsky; *La Revue de cuisine* (1927) became the most popular of his jazz inspired works; *Echec au Roi* (1930) is another ballet score but speaks with a decidedly Gallic accent while *Špalíček* (1931) reverts to a Czech folk idiom. *La Bagarre* (1926), a work for large orchestra, was dedicated to Charles Lindbergh but was composed before the famous trans-Atlantic flight. It was taken up by Koussevitsky in Boston and with its topical associations achieved a considerable success.

The usually reticent Martinů had initially accosted Koussevitsky with the score at the Café du Dôme, a meeting place of the artistic elite. Equally uncharacteristically, around the same time, when visiting the Medrano Circus he made an approach to a girl sitting nearby in the audience. She was Charlotte Quennehen who in 1931 would become his wife.

Like other composers of that era Martinů became enamoured with the fashionable neo-classical movement and declared himself to be “a concerto grosso man” (after Correlli). He was also taken with the early English Madrigalists. As the 1930s progressed his profile as a composer took on an international dimension. In addition to performances in Paris and Prague his works were being heard at contemporary music festivals around Europe. Apart from Koussevitsky and Talich his music was taken up by the conductors Paul Sacher, Charles Munch and Rafael Kubelik who would all become life-long promoters of the Martinů cause. *The Second Piano Concerto* achieved some popularity when premiered by the



Prague, 1923

young Rudolf Firkušný who was to become another lifelong friend.

The crowning achievement of these years came in 1937 with the opera *Julietta*, based on a surrealist play by Georges Neveux, in which the hero Michel is obsessed with the elusive Julietta in a town where all the inhabitants have lost their

memories. It achieved an outstanding success when premiered in Prague and there have been

many productions since.



Atelier of Jan Zrzavy, Paris 1924

At the time of Julietta’s premier Martinů took on as his protégé in Paris the youthful Czech composer/conductor Vítěslava Kaprálová and he soon became emotionally involved with her. It developed into a fraught relationship which is reflected in the *Fifth String Quartet* of 1938, perhaps the most passionate of his chamber music works. The haunting sequence of chords from *Julietta* appears in many of Martinů’s later works and may be indicative of his continuing obsession with the memory of Kaprálová.

War Breaks Out

A major turning point in the life of Martinů came with the Munich crisis in September 1938. He was staying with Paul Sacher whose estate near Basel overlooks the Franco-German border. It was in this setting that the *Double Concerto* for two string orchestras, piano and timpani was composed, one of his most admired and powerful works. It expresses his anger at the abandonment of Czechoslovakia by Britain and France to the tender mercies of Hitler. He was never again to see his homeland.

A year later World War II commenced. Paradoxically, Martinů’s material circumstances initially improved. Many wealthy Parisians abandoned the capital fearing a bombing onslaught and their properties became available at modest rents. The Martinůs moved into an apartment in the exclusive Passy district. He obtained a position as Czech cultural attache and

composed the Field Mass for the free Czech Army in France in co-operation with the writer Jiří Mucha. It was intended for performance in the open-air and tailored to the resources of the Czech Army band whose director was Vilem Tausky. It was destined not to be performed until after the war. Martinů took part in anti-Nazi broadcasts to Czechoslovakia which ensured his blacklisting by them. One such broadcast was transmitted on Christmas day and Mucha and Kaprálová also participated. She composed and conducted a little orchestral *Prelude de Noel* specially for the occasion which has not been heard since.



Prague, 1938

The period of phoney war came to a traumatic end within a few short months. The German armies launched their blitzkrieg on 10 May and were soon deep into France. On 19 May Pierre Fournier and Firkušný gave the first performance of the *First Cello Sonata*. This effectively marked the end of Martinů's seventeen years of musical life in Paris. Kaprálová was too ill to attend and within two weeks she was dead. She had married Mucha, who was serving with the Czech Army, shortly before.

On 10 June the Martinůs fled the city by train taking what they could of their possessions in a single suitcase. Four days later the German armies entered Paris. The couple eventually found their way to Aix-en-Provence in unoccupied France where they took refuge in impoverished circumstances. Among the few works he composed there was the *Sinfonietta Giacosa*, one of Martinů's most appealing works for piano and orchestra. It seems like a wistful look-back to a happier world which had now ceased to exist.

America

With financial assistance from Paul Sacher the Martinůs eventually succeeded in obtaining the necessary travel documents to escape to the USA. Travelling through Spain to Lisbon they arrived in New York on the last day of March 1941.

Initially Martinů felt lost and depressed in an alien environment where he could not even speak the language and his creative energies waned. Koussevitsky came to the rescue, giving the first performance of the already existing *Concerto Grosso* and subsequently commissioning the *First Symphony*. He also provided teaching work at Tanglewood. Martinů was soon to become an honoured member of the East Coast musical community where a galaxy of talent had gathered, mostly refugees from war-torn Europe like himself. He wrote works for Elman, Piatigorsky and Kreisler among others while such conductors as Mitropoulos, Ormandy, Reiner and Rodzinski took up his latest orchestral works.

Martinů was deeply affected by events in Europe, reflected in such works as the Memorial to Lidice, the *Third Symphony*, composed at the time of D-Day, and the *Fourth Symphony*, written during the last days of the war in Europe. His *Polkas and Dances* reflect his joy at the arrival of peace and renewed contact with family and friends, tinged with sadness over news of the death of his mother and of Stanislav Novák.

Martinů was enjoying great success and his financial circumstances seemed secure. Some commentators have sought to create the impression that he hated America. He certainly disliked New York City but far from reflecting the feelings of an unhappy man, his music suggests a composer who spent happy months away from the city, in New England. In any event, he took American citizenship in 1946.

In that same year his situation was to be dramatically affected by a near-fatal fall from his bedroom balcony when teaching near Tanglewood. Despite the severe after-effects and slow recovery he soon returned to composing although it was said that he was never the same man again.

Another trauma was to occur in 1948 with the Communist take-over in Czechoslovakia. Immediately after the war Martinů had been offered the position of Professor of Composition at the Prague Conservatoire but the matter never progressed with some in



Paris, ca. 1948-9

the Czech musical establishment resentful of his international status and at the prospect of his return. The coup, however, was the defining factor in his decision not to return. Lovers of Martinů's music will be thankful that he made that choice. With an official post in Prague his freedom to travel would have been severely restricted and it is unlikely that we would have seen the profusion of masterworks which emerged during his final decade.

The stream of compositions included three operatic works, all very different. The comic opera *Mirandolina* (after Goldoni) is Italian in spirit, while the antique one act *Ariane* was said to have been inspired by the voice of Maria Callas. The crowning achievement was the *Greek Passion* based on a book by Kazantzakis (of Zorba fame) whom Martinů came to know. Among orchestral works was the ultimate *Sixth Symphony*, *Fantaisies Symphoniques* for Munch, *Les Fresques de Piero della Francesca* for Kubelík and the *Epic of Gilgamesh* for Sacher. *Three folk cantatas* hark back to his Polička origins, reflecting Martinů's nostalgia for his homeland.

Last Years

Martinů never owned a home and during those last years he moved between the USA, France, Italy and Switzerland. His favoured residence was a rented cottage on Mont Boron overlooking the Bay of Nice and the mountains beyond. Soon after returning there in the spring of 1959 he became ill. He travelled to Switzerland for treatment, staying with Paul Sacher. Martinů was diagnosed as having stomach cancer and died on 28 August. He was buried in the grounds of the Sacher estate.

During his last years the Czech authorities actively canvassed for Martinů's return to his native land. After his death those efforts centred on the return of his remains. Charlotte finally agreed to this course and he was re-interred with due ceremony in the cemetery at Polička



With dogs, Nice 1959

in 1979. Charlotte who died in 1978 is buried alongside him. A short distance away one can visit the church tower where it all began. The room in which the Martinů family lived is preserved much as it was in the 1890s.

Present Reputation

Thanks largely to a steady flow of recordings from Supraphon since his death, interest in Martinů's music has been maintained. In this country the BBC also contributed with a succession of performances which enabled us to hear much of his prolific output of chamber music.

Martinů's music is reflective of its times and that is part of the fascination for older listeners. Fortunately succeeding generations of musicians continue to be attracted by his work and performances abound. Musically his Czech origins are always evident but he absorbed and assimilated a variety of influences along the way, creating an idiom uniquely his own, approachable for audiences then and now. The enduring place of Bohuslav Martinů among the ranks of 20th Century composers is secure.

Thanks to the generosity of Charlotte Martinů and her estate the Bohuslav Martinů Institute was established in Prague in 1995. Its energetic director Ales Březina and his young team have done much to promote Martinů's music world-wide. In turn, it has spawned the International Bohuslav Martinů Society which issues regular newsletters and a unique annual CD of live performances drawn from the Martinů Festival in Prague.

For details apply to ibms@martinu.cz or telephone 01625 523326 (UK).

The Dvorak Society of Great Britain issues quarterly newsletters with full details of Martinů events in the UK and elsewhere. Regular Society trips to the Czech Republic are organised. The next is due in 2004 to coincide with the festivities marking the 100th anniversary of Dvořák's death. The trip is due to include a visit to Martinů's birthplace at Polička.

Enquiries should be addressed to the Membership Secretary at 1 Lower Friargate, York YO1 9SL (e.mail tpook@globalnet.co.uk)

We should like to acknowledge with thanks the Bohuslav Martinů Institute of Prague and the Museum of Bohuslav Martinů of Polička, for the provision of photographs of the composer.

MARTINŮ, Recommended recordings

Martinů composed more than 400 works and a profusion of recordings exists. Those listed below provide a selective entry into some of the best of his music. It is necessarily curtailed and has an additional objective of avoiding duplications.

Orchestral

The Czech Philharmonic under Vaclav Neumann was the first to record the complete cycle of symphonies and a complete set is still available on Supraphon. The discs can also be purchased individually in their mid-price series. These performances have stood the test of time. The same artists accompany Josef Suk in the two *Violin Concertos* and the *Rhapsody Concerto for Viola* and on another Supraphon disc, Angelica May in the two *Cello Concertos*. For those requiring the latest recording technology, Supraphon is re-recording the symphonies with the Czech Philharmonic under the much admired Martinů interpreter Jiří Bělohlávek, a set which may well be worth waiting for.

Another Bělohlávek disc features *The Parables*, *Tre Ricercari* and *Estampes* along with a live performance of the *Second Piano Concerto* from the 1990 Prague Spring Festival with Rudolf Firkušný as soloist who premiered the work back in 1935. In 1993 he recorded the Concerto again for RCA with the Czech Philharmonic under Libor Pešec with the *Third and Forth Piano Concertos* which he had also premiered.

Sir Charles Mackerras, another distinguished Martinů interpreter, has recorded the *Double Concerto*, *Les Freques* and the *Field Mass* for Supraphon.

Chandos has an enjoyable compilation of the *Sinfonietta Giocosa*, *Toccata e Due Canzoni* and *Sinfonietta La Jolla* performed by the Bournemouth Sinfonietta under Tamas Vasary. Bělohlávek has another Supraphon disc which includes the little known but highly enjoyable ballet score *Echec au Roi*. Christopher Hogwood is also due to record this work for Supraphon together with ballet scores from 1927 including an extended original version of *Revue de Cuisine* and the *Amazing Flight* which was devised as a mechanical ballet with no human participation.

Opera

Supraphon has the 1981 recording of *The Greek Passion* conducted by Mackerras. There is also a Koch-Schwann recording of the original version which was seen recently at Covent Garden. A Supraphon recording of *Julietta* dating back to 1971 is still available but new productions are scheduled for 2002 and at least one modern recording will result. The 2002 Wexford Festival is staging *Mirandolina* and a first recording should appear next year. The 1987 recording of *Ariane* has recently been re-issued by Supraphon. The *Comedy on the Bridge* radio/TV opera has been paired with *Alexandre bis* on Supraphon which also has a recording in its catalogue of *The Three Wishes*, a novelty film/opera from 1929.

Chamber/Instrumental

The Martinů Quartet has recently recorded Martinů's earliest surviving work, *Three Riders*, along with the *First and Second String Quartets*

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for Naxos and CDs of the remaining quartets are due to follow. A CZ Lodnice disc contains *Five Madrigal Stanzas, Intermezzo* and *Czech Rhapsody* as performed by Jan Talich.

For those wishing to explore the music for violin and piano in greater depth, Supraphon has the complete output on two double CD albums performed by Bohuslav Matoušek and Petr Adamec. Adamec is also involved in a recording of the *Piano Quintets* with the Stamic Quartet on the Panton label which has also produced the *Piano Trios* with the Czech Piano Trio.

Rudolf Firkušný, who was the pianist at the first performance of the *First Cello Sonata* in 1940, has recorded all three sonatas with Janos Starker for RCA. Also for RCA, he has recorded a selection of solo piano music including some of the *Etudes* and *Polkas* and the *Fantasia and Toccata* which the composer wrote for him while stranded at Aix in 1940. Supraphon has a more extended selection of solo piano music performed by Emil Leichner on a two CD set.

A Summit CD features the *Clarinet Sonata, Quartet* for clarinet, horn, cello and side drum, a unique recording of the Stowe Pastorals, written for the recorder ensemble of the Trapp family (of *Sound of Music* fame) and the *Revue de Cuisine*. The Bohemian Ensemble of Los Angeles performs with flair and spontaneity in the jazzy episodes helped by a recording which has transparency and presence. A Timpani CD features another attractive collection ranging from *Les Rondes* (1930) to the wistful *Nonet* written at the end of the composer's life.

Choral/Vocal

The patriotic *Czech Rhapsody* cantata was originally issued on a Supraphon LP but is not currently available in the UK. The complete *Špalíček* ballet score (with voices) is to be found on a two CD set on Supraphon which also has a disc of the three *Folk cantatas*, the *Opening of the Wells*, *Legend of the Smoke from Potato Fires* and *Mikes of the Mountains*.

The song cycle *Nipponari* is available from Supraphon coupled with *Magic Nights* and the *Spectre's Bride* with Bělohlávek conducting. He has also recorded the *Epic of Gilgamesh* for Supraphon. Additionally, he directed a live performance of this work with the BBC Symphony Orchestra which appeared in 1996 on a BBC Music Magazine CD and which has the advantage of an English narration. Lastly, a disc from DG entitled *Love Songs* features the young Czech star

Magdalena Kožená in songs by Dvořák, Janáček and Martinů. Kožená has a particular affection for the Martinů songs which take up more than half the disc. They cannot fail to delight.

Historic

Kubelík's powerful account of the *Double Concerto* with the Philharmonia was recorded in 1950 and appeared on HMV 78s. It was never re-issued and only resurfaced recently on the Testament label as part of a fine collection of Czech music. Kubelík gave the first performance of *Les Fresques* at the Salzburg Festival in 1956 and that performance is preserved on an Orfeo disc coupled with Tchaikowsky's *Pathétique*.

Karel Ancerl was a noted interpreter of Martinů's music and Supraphon has a collection of his performances on a disc which includes the *Memorial to Lidice*, *The Parables*, *Les Fresques* and the *Fifth Symphony*. Apart from Rudolf Firkušný, Josef Páleníček was the pianist most closely associated with Martinů and his performance of the *Third Piano Concerto* appears on another Ancerl disc from Supraphon which includes works by Janáček.

Martinů dedicated the 5th Piano Concerto to Margrit Weber who gave the first performance in 1955. A commercial recording was made soon after with Kubelík and the Bavarian Radio Symphony Orchestra which has been re-issued in the DG Galleria series.

Ernest Ansermet was always a staunch advocate of Martinů's music and he can be heard on a lower priced Cascavelle disc performing the *Fourth Symphony*, *Les Fresques* and *The Parables* with his Suisse Romande Orchestra. Pierre Fournier can be heard on another Cascavelle disc performing the *First Cello Concerto*, a revised version of which was dedicated to him and which he gave the first performance of in 1939.

The *Sixth Symphony* was dedicated to and first performed by Charles Munch and the Boston Symphony Orchestra in 1955. A commercial recording was made by RCA soon after but has not been available here for some forty years. However, it is due to reappear in the Great Conductors of the 20th Century series on IMG/EMI.

Needless to say, with these historic recordings it is virtually impossible to avoid duplication of works.

Gregory Terian

Overtures and Encores

by Arthur Butterworth

There appears to be a fashion at orchestral concerts nowadays to offer but three works, and not infrequently, (especially when some vast, tedious Mahler symphony is the awesome rite being indulged in), just two, or even just this one and nothing else. This is a situation not unlike that of the diminishing size of a bar of chocolate: a few decades ago this was of a satisfying size for the money, but over the years for the same sum, or even more, the size of the chocolate bar seems ever to decrease. History reveals that concerts a hundred years ago or more, would be mammoth musical events, perhaps something like this: a Beethoven overture, a Mozart operatic aria, a Mendelssohn piano concerto, a Haydn symphony. After the interval another perhaps Rossini or Weber, an operatic vocal quartet, or a couple of Schubert songs, a Chopin Nocturne, and finally a Beethoven symphony. Probably all this never took less than three hours, or even longer; to say nothing of the incongruous programme planning. Some of Beethoven's own concerts were notable for their long-winded content; not just one symphony, but two, interspersed with a concerto as well as vocal music and maybe a movement of a string quartet; all preceded by an overture.

Since the 1960s, or thereabouts, such concert openers, the operatic or concert-overture has to a large extent disappeared. It is as though such incidental 'trifles' are of no account, or take up too much rehearsal time. Critics rarely have much to say about such short opening works anyway, but this might well be due to their editors who no longer allow the kind of space for in-depth concert reporting as in more expansively-cultured Edwardian times when perhaps even two full-length columns would be the prerogative of distinguished critics such as Bernard Shaw, Ernest Newman or Neville Cardus. Nowadays such

column inches are only for the national moronic obsession with football.

However, concert organisations themselves (rather like the chocolate manufacturers) are largely to be held responsible for the steady decline of the concert overture. Concert promoters will evince several reasons, some of them, as already remarked, concerning rehearsal time, but probably always in some way related to the economics of concert-giving, and perhaps not infrequently to the rather precious way we regard them.



This is something akin to the exclusive couturier's shop window which displays but one fearfully expensive and almost remotely unattainable designer costume. On the other hand the over-full 'Last Night of the Proms' kind of concert can be compared to a chain-store's window at an annual sale: every available inch of space being taken up with an incongruous collection of skirts, trousers, blouses, lingerie, gloves, handbags, scarves and other trivia of dress.

Concert-promotion has certainly become irritating in many ways: the presentation, like all other kinds of mass advertising, over-done and precious in its hype of the one or two works offered (as if one had never heard of this or that Beethoven or Brahms before, but now describing it as 'this sensational, well-loved symphony' or the 'electrifying, yet romantic piano concerto which will send you into ecstasy on your way home'). Similarly the tedious and utterly boring list of previous orchestras, concerts or jet-setting places around the world that the conductor or soloist has visited. This is not necessary; a performer is only as good as his last performance - not the ones he might have done ten years ago.

Amid all this hype and precious programme-planning the overture seems ever

more often to be displaced. Yet it serves an excellent function - not just that of allowing late-comers to get to their seats before the main work in the first half - but to set the mood and atmosphere for what is to follow. Like a good, well-balanced - and probably expensive meal - it needs a starter to captivate and prepare the appetite. There are basically two kinds of overture: the operatic one which is traditionally compounded from the main themes and motifs from the opera to follow, and the concert overture, usually in the nature of a one-movement symphonic piece, complete in itself. Examples of both kinds are numerous indeed: operatic overtures by Mozart, Rossini, Wagner, Auber, Verdi, Ambroise Thomas, Weber et al. Concert overtures by Dvořák, Brahms, Tchaikowsky, Mendelssohn, Elgar, Shostakovich, Berlioz and Beethoven; to say nothing of the countless twentieth century purely concert works intended as comparatively short opening pieces to display an orchestra's prowess. Such works deserve their place in the complete concert.

Similarly the concert suite, often descriptive or programmatic, often derived from opera or ballet has its place along with larger scale works such as the symphony or concerto. The full-blown concerto has also tended to oust the shorter solo works with orchestra; such the *Two Romances* for violin of Beethoven, the *Humoresques* for violin of Sibelius, or the *Elgar Romance* for bassoon. All this seems to say that there is only room for major works. Slighter things (except at down-market 'Last Night of the Proms' inanities) seem no longer to have a rightful place. The analogy with a meal in an exclusive restaurant might be further extended: Just as we would expect some kind of hors d'oeuvre - an overture - at the beginning of a dinner or performance; and would expect the meal to end with some well-planned dish that complements the gastronomic overall plan of the meal, so would we expect the concert to end in a well-designed way. Just as we would not expect after a finely-served and sophisticated meal to be offered, just as an extra, a few fish and chips, or a bit of toast and strawberry jam - neither ought we to expect unplanned and unannounced trivial encores at a concert.



Encores of course, have been part of concert life from very early times. But they are invariably ill-conceived and spoil the intended emotional effect of a carefully designed concert programme. What does encore really mean? Does it literally mean: do the same piece again; or does it mean simply just play something again - no matter what.

I have never liked encores, they are embarrassing and miss the emotional point of what the whole pre-planned concert has been leading up to. The first time I heard the Beethoven *Violin Concerto* (in Germany in 1946) it made a tremendous, overpowering impression. But the distinguished soloist followed it with what then seemed a trivial, throw-away little nonentity.

I turned to my German hostess and asked what it could be. It was in fact part of a Bach partita for violin alone. In its right context this can be a wonderful piece of baroque music, and I have heard it many times since; but as an encore to the Beethoven Concerto it sounded trite and totally devoid of any nobility of its own - Just a throw-away piece of trivia. More often than not it is the ego of the performer which "milks" the audience for more and more applause, by not completely disappearing modestly from sight, but by dallying in the wings so that the audience can see he is just waiting to be invited back on to the platform.

Conductors are the very worst offenders in this respect. It seems that at concerts in earlier times, the decision whether to allow an artist to perform an encore was more or less strictly regulated by "someone in authority" - at the Three Choirs Festival it was usually the dean of the cathedral who assessed the appropriateness or otherwise of an encore, and at the Norwich Festival (not held in the cathedral but in the secular St Andrew's Hall) it was usually the Lord Mayor! (if he were attending the performance). "The Musical Times" always seems to have had a lot to say - usually critically - about this pernicious practice of totally uncalled-for encores.

So - let us have proper programme planning: a good overture to start with, but NO inappropriate or unnecessary extras after a satisfying concert. The encore should be banned.

Unfinished Symphonies Finished

There are many instances where composers have died leaving their compositions incomplete. Other composers or musicologists have then taken them up and endeavoured to effect a completion or performing version. Whether this is ethical will always be open to debate. My own view is that so long as strict adherence is given to all available material left by the composer, this is better than allowing the work to sink into oblivion. In many cases works are left more or less complete in composition but not fully orchestrated.

My first example is that of Elgar's *Third Symphony*. Prior to his death he had apparently left instructions that as nobody could understand his intentions it should not therefore be tinkered with. He had left at least 130 pages of sketches upon his death in February 1934. In 1993 Anthony Payne commenced the task of completing the work, having first reviewed the sketches in 1972 but not at that time being given permission by the Elgar family to carry his investigations any further.

The work was first recorded in October 1997 and made its first appearance at the Proms in London on 13th August 1998. There is a poignant note from the rehearsals for that Proms performance when a member of the orchestra said that he found it an eerie experience, just as though Elgar was glancing over his shoulder at the score.

Since that performance it has been heard worldwide on more than 100 occasions

We turn now to Tchaikovsky. He completed six numbered symphonies plus a programme symphony entitled *Manfred*. In 1892 he commenced work on a new symphony but set it aside after two months to work on what was to become the *Sixth Symphony*, '*Pathétique*'. After this had been completed he returned to his abandoned work and decided that only the first movement was worth preserving and this was eventually transformed into a one movement piano concerto, his *Third*.

The composer Sergei Taniev, a pupil of

Tchaikovsky subsequently restored the abandoned two movements after Tchaikovsky's death and it became known as *Andante & Finale* for Piano and Orchestra.

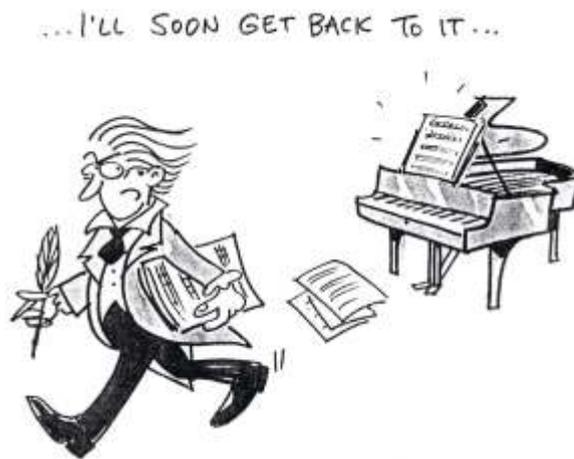
As for the projected symphony, this was taken up by the musicologist Bogatyryev who restored the orchestral first movement of the piano concerto and orchestrated the sketches of the three remaining movements, also drawing upon music in the *Third Piano Concerto* and from the *Scherzo fantaisie* from the Opus 72 piano pieces. This symphony was completed in 1956 and entitled *Symphony no. 7*.

Thus arising from Tchaikovsky's abandoned symphony we therefore have three works: the single movement *Piano Concerto No.3*, *Andante & Finale for Piano and Orchestra* and the reconstructed *Seventh Symphony*.

Although the *Third Piano Concerto* is in the concert repertoire, the other two works are seldom if ever performed in the concert hall.

Much conjecture surrounds the various unfinished symphonies of Schubert. The last of these has been dated to the last two months of his life, October and November 1828. This is the *Symphony No. 10* in D, D936A. There survives a piano sketch of three movements. The third movement shows Schubert attempting counterpoint for the first time, having attended a lesson on this given by Simon Sechter. We have to thank Professor Brian Newbould for his work in attempting a realisation of this work. As he says in the notes to this symphony "it was fraught with problems of decipherment and orchestration as the style adopted by Schubert in this symphony is new and has no precedents". He concluded that "if the world is to hear what are possibly the last notes he penned, one has to face these problems and accept that any performing version must be an act of speculation".

Unfortunately as with Tchaikovsky pieces mentioned earlier, it does not appear to have found its way on to the normal concert repertoire.



On now to another of Schubert's unfinished symphonies, his *Symphony No.8*. This consists of two movements but he had started work on a scherzo though no trace exists of a final movement. The scherzo was left virtually complete but not fully orchestrated. There exists a melody line for the first part of the trio.

Here again Brian Newbould has completed the orchestration and composed the second half of the trio. As for the last movement, there is conjecture that the B minor entr'acte from *Rosamunde* was borrowed by Schubert from the symphony and in his haste to complete *Rosamunde* he failed to return these pages to the score. It is in the same key as the symphony and seems to fit in with the tonality of the remainder, apart from which the music seems too long for *Rosamunde*. It just could be the symphony's finale. In fact it had been performed as such at the Crystal Palace in 1881.

Once again, however, the entire work has not to my knowledge ever been heard in the concert hall. It does infuriate me to see the work advertised as *Symphony No.8 (Unfinished)* when we have the composition in its completed form. We have the Elgar *Third* and Mahler *Tenth* receiving performances, why not the Schubert?

So we come to my last work which in fact is the Mahler's Tenth Symphony.

In the summer of 1910 he made sketches for this symphony and would normally have revised and orchestrated it in the winter. Unfortunately at this time he was preoccupied with revisions to the ninth symphony. In May 1911 Mahler died leaving the last two movements (4 & 5) sparse in orchestration. Deryk Cooke began work on a realisation of it in 1959 and was given its first performance at a Proms in 1964.

The fifth and final movement opens with periodic muffled drum strokes. Apparently this

idea stemmed from the sounds made at a fireman's funeral in New York which Mahler watched from his hotel window, his face streaming with tears. The last pages of the score are said to be the most bittersweet music that he ever wrote.

On a personal note I would like to add that I played this work to a friend at home many years ago. At its conclusion he was obviously so overcome with emotions that he was oblivious to his surroundings and started clapping as though in a concert hall. The muffled drum strokes he found almost frightening.

Brian R. Smith, Croydon RMS

Discography:

Elgar, Symphony No. 3 - BBC SO/Andrew Davis; NMC NMC052

Elgar, Symphony No. 3 - Bournemouth SO/Paul Daniel; Naxos 8.554719

Tchaikovsky, Piano Concerto No. 3 - Geoffrey Tozer, piano; London PO/Neeme Järvi; Chandos CHAN 9130

Tchaikovsky, Symphony No.7 - London PO/Neeme Järvi; Chandos CHAN 9130

Schubert Symphonic Fragment, D615 - Symphonic Fragment, D708a - Symphony 'No 10', D936a - Scottish CO/Charles Mackerras; Hyperion CDA67000

Mahler, Symphony No. 10 - Berlin SO/Simon Rattle; EMI CDC5 56972-2

Mahler, Symphony No. 10 - Bournemouth SO/Simon Rattle; EMI CDC7 54406-2

Mahler, Symphony No. 10 - Berlin RSO/Chailly; Decca 444 872-2

Audio Bulletin No. 1

New Ray of Light

This is the first of an occasional series of technical notes that I shall produce for you the reader of the FRMS Bulletin.

In Tokyo recently, a new digital optical disc to replace the DVD was unveiled. Together nine major international technology firms unveiled the "Blu-ray" Disc. Shizuo Takashino, corporate vice president of Sony Corporation is quoted as saying "It is a truly remarkable format marking a new era".

The Blu-ray disc is 120mm in diameter, the same as a CD and DVD, but uses a blue-violet laser instead of a red laser to record and read data. The shorter wavelength of the light (405nm instead of 650nm) enables smaller pits to be burned in the recording media, upping the amount of data that can be recorded in a single layer to 27GB. Eventually it is planned to double the capacity.

Licensing to other industry groups to develop products for the technology is scheduled to have begun, but the firms said they would head in their own directions in developing formats for the format and none was prepared to name a date when its version would become available.

At this stage BLU-ray is basically a specification, although Panasonic, Philips and Sony are said to have demonstrated prototypes. Companies wary of alienating DVD fans said BLU-ray products could be made to be compatible with DVD's.

Because the BLU-ray disc utilises global standard 'MPEG-2 Transport Stream' compression technology, which is highly compatible with digital broadcasting for video recording, a wide range of content can be recorded. It is possible for the Blu-ray disc to

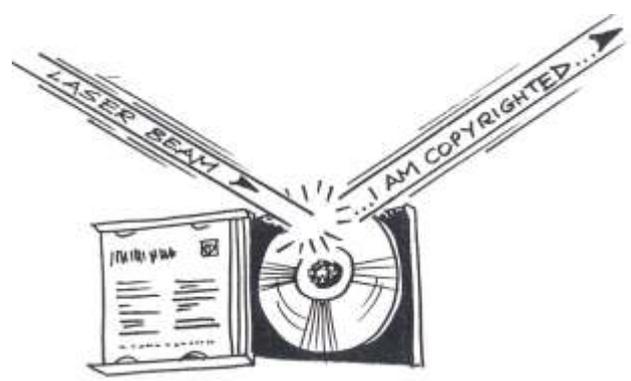
record digital high definition broadcasting while maintaining high quality and other data simultaneously with video data if they are received together. In addition, the adoption of a unique ID written on a BLU-ray disc provides high quality copyright functions.

It has been an accepted fact that most DVD players are not very good at playing the humble CD disc to the quality of reproduction that we demand. At least those at the lower end of the market, which are mainly Chinese sourced models.

Now I can tell you that there is one model available from an unlikely source, want to know more?

Then please contact me for details.

Philip Ashton, Hon Technical Officer



London Mozart Players

Some Music Quotations

“My sole inspiration is a telephone call from a producer.” - Cole Porter

“[Musicians] talk of nothing but money and jobs. Give me businessmen every time. They really are interested in music and art.” - Jean Sibelius, explaining why he rarely invited musicians to his home

“The amount of money one needs is terrifying ...” - Ludwig van Beethoven

“Writing about music is like dancing about architecture.” - David Byrne, Talking Heads

“I am not handsome, but when women hear me play, they come crawling to my feet.” - Niccolò Paganini

“Flint must be an extremely wealthy town: I see that each of you bought two or three seats.” - Victor Borge, playing to a half-filled house in Flint, Michigan

“If one hears bad music it is one’s duty to drown it by one’s conversation.” - Oscar Wilde

“Life can’t be all bad when for ten dollars you can buy all the Beethoven sonatas and listen to them for ten years.” - William F. Buckley, Jr.

“You can’t possibly hear the last movement of Beethoven’s Seventh and go slow.” - Oscar Levant, explaining his way out of a speeding ticket

“Wagner’s music is better than it sounds.” - Mark Twain

“Berlioz says nothing in his music, but he says it magnificently.” - James Gibbons Huneker

“There are still so many beautiful things to be said in C major.” - Sergei Prokofiev

“I never use a score when conducting my orchestra ... Does a lion tamer enter a cage with a book on how to tame a lion?” - Dimitri Mitropoulos

“God tells me how the music should sound, but you stand in the way.” - Arturo Toscanini to a trumpet player

“Already too loud!” - Bruno Walter at his first rehearsal with an American orchestra, on seeing the players reaching for their instruments

“When she started to play, Steinway himself came down personally and rubbed his name off the piano.” - Bob Hope, on comedienne Phyllis Diller

“Never look at the trombones, it only encourages them.” - Richard Strauss

“In opera, there is always too much singing.” - Claude Debussy

“If a thing isn’t worth saying, you sing it.” - Pierre Beaumarchais, *The Barber of Seville*

“Opera is where a guy gets stabbed in the back, and instead of dying, he sings.” - Robert Benchley



“Oh how wonderful, really wonderful opera would be if there were no singers!” - Gioacchino Rossini

“Movie music is noise. It’s even more painful than my sciatica.” - Sir Thomas Beecham

“I think popular music in this country is one of the few things in the twentieth century that have made giant strides in reverse.” - Bing Crosby

“Theirs [the Beatles] is a happy, cocky, belligerently resourceless brand of harmonic primitivism ... In the Liverpool repertoire, the indulgent amateurishness of the musical material, though closely rivaled by the indifference of the performing style, is actually surpassed only by the ineptitude of the studio production method. (Strawberry Fields suggests a chance encounter at a mountain wedding between Claudio Monteverdi and a jug band.)” - Glenn Gould

Oh, My Horses!

Oh, My Horses

Elgar and the Great War.

Edited by Lewis Foreman

Elgar Editions

512 pp, HB, pp496 + CD (78 mins)

£24.95 (including postage)

I must confess to approaching this book with some trepidation, I feared it might be heavy and humdrum. The reality was quite different as I found this volume to be quite fascinating. This was not just a book about a particular composer but which explored the effect of this war on a whole society.

The book is essentially in four main sections: a Prologue based upon Lady Elgar's diary and giving an outline of the war itself; Part I describes Elgar and Music in England 1914-18; Part II describes Elgar's music in wartime; there is a large reference section.

The war itself appears to have been started almost by accident as using Lloyd George's words, European Nations 'slithered' inexorably into a conflict which led to unimaginable suffering and numbers of deaths. Like most people in England, the Elgars had not anticipated war and a general feeling of surprise was later changed to horror as the nature of the conflict developed. This is expressed very well in the extensive extracts from Lady Elgar's diary which makes fascinating reading. Elgar was 57 when the war started and he tried to help the war effort by becoming a special constable and 'volunteer'. His health deteriorated but he drove himself to an endless round of conducting and fund-raising events with some composing. His health recovered after the war.

A chapter by Jeremy Dibble describes how influential German culture had been on England especially in the field of music. The German influence on Science, Literature, Philosophy and Music was all embracing. In music the influence of Wagner, Brahms and Mendelssohn was supreme and Hans Richter and Max Bruch were important conductors. Elgar like many English musicians made pilgrimages to Bayreuth and he often holidayed in Bavaria. The German oppression seemed like a deep betrayal. When Thomas Beecham was asked where Elgar's friends had gone he was reported to have replied "They're all interned".

A rather surprising chapter by Bernard Porter condemns certain music by Elgar, notably the Pomp



and Circumstance Marches and the finale of Enigma Variations for their jingoism i.e. patriotism and imperialism. He discusses Elgar's life and psychology to ascertain whether he was a jingo. This abeyance to 21st Century political correctness seems to me to be overplayed and overlooks the pleasure that the above works have given to so many people. He also fails to recognise that a love of one's country is not universally despised or that some commentators even believe that British Imperialism on balance did more good than harm.

The chapter on Bournemouth by Stephen Lloyd, gave a fascinating insight into the general state of classical music at the time of the Great War by describing the programmes and controversies associated with the Bournemouth Municipal Orchestra and its conductor, Dan Godfrey.

During this war, Elgar might have been expected to write rousing marches etc. However Elgar's mood was far too sombre for this. The main works produced by Elgar during the war period were Carillon; Fringes of the Fleet; The Spirit of England; Polonia; The Starlight Express and the Sanguine Fan. Of these, the last two were not associated with the war. These works are discussed in a chapter by Andrew Neill, and in a series of detailed articles in Part Two of the book. The war works reflect well the resignation and sorrow of the period and also contained tributes to our allies Belgium and Poland. During this part of the book the emphasis is largely on the words and literary background of the pieces and I would have liked a little more musical analysis.

The CD included with the book, processed by Michael J. Dutton with his usual expertise, is a fascinating compilation not just of some of Elgar's war inspired music but also works of the same era by composers such as Bliss, Parry and Stanford.

In a book of this nature, a certain amount of duplication is inevitable, but overall Lewis Foreman is to be commended on the editing of this book. The book can be recommended to anyone interested in music or musical history.

The book may be obtained from Elgar Enterprises, 20 High Street, Rickmansworth, Herts WD3 1ER (e-mail: editiond@Elgar.org)

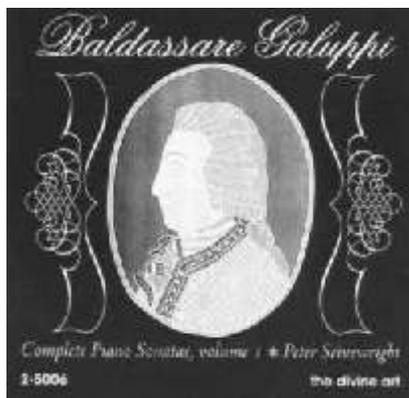
AB

Baldassare GALUPPI (1706-85)

*Complete Piano Sonatas (Vol 1 & 2)**Peter Seivewright, piano**The Divine Art 2.5006 & 7*

Galuppi (nicknamed “Il Buranello” after the island in Venice where he was born) was in his lifetime a well known and very successful musician who also became extremely rich. He is referred to in the famous “Memoires” of Giacomo Casanova. His name was immortalised in the notable poem by Robert Browning named “Toccata of Galuppi’s”. In his lifetime he was most famous for his operas; he was invited to London in 1741 to write operas for the King’s Theatre in London, his operas were successful throughout Europe. Besides opera he wrote oratorios and church music and much instrumental music.

Most of Galuppi’s keyboard sonatas were written in the last few years of his life and are mostly unpublished. He wrote 90 Piano Sonatas and the precise dating of them is an impossible task. The two discs here are the first two of a planned 10 disc set of all the sonatas. There are eight sonatas on disc 1 and nine on disc 2. Most are of two movements but some have three



movements. All are of versions prepared by Peter Seivewright from the original manuscripts.

It seems clear that Galuppi wrote most of these sonatas for the pianoforte (which was just coming into use at that time). On these discs, they are played on a Steinway Model D piano, but given a very close recording so as to try to capture the more restricted sound of the 18th century instrument.

What about the music itself? I found it both interesting and tuneful. Many of the sonatas remind me of the style of CPE Bach (whom Galuppi had met in 1765) but several of the sonatas look forward to the music of Mendelssohn and Schumann and it is clear that here we have a composer of original and formidable talent. This music is unknown but certainly deserves hearing.

Peter Seivewright (who has recorded piano music of Carl Nielsen and of contemporary Scottish composers) plays with a caressing style which reminds me of Glenn Gould (a pianist whom I admire). He is also clearly a scholar and musical historian of merit as the essays provided by him in the record booklets demonstrate. The notes in volume 1 are about “Galuppi’s life and Times” whereas that in volume 2 is a historical and philosophical discussion of “Galuppi, the counter enlightenment and the Roman Catholic Church” — a fascinating study.

The CD’s are well presented and with excellent notes as indicated in the last paragraph. The one thing that is lacking are notes about the individual pieces.

I enjoyed these two volumes and can recommend them to anyone looking for piano music away from the beaten track.

A.B.

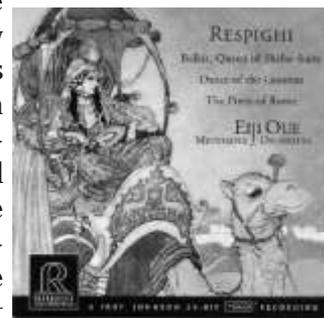
Ottorino RESPIGHI (1879-1936)

*Belkis, Queen of Sheba-Suite**Dance of the Gnomes**The Pines of Rome**Minnesota Orchestra conducted by Eiji Oue with Chad Skelton (tenor)**Reference Recordings RR-95CD [62.30]*

Belkis, Queen of Sheba was amongst Respighi’s last works, it was a full length ballet which used a large orchestra, an offstage band and numerous Eastern instruments, a chorus and narrator. At the premier given at La Scala in 1932 an estimated 1000 performers were involved. Respighi’s opulent score identifies himself as a pupil of Rimsky-Korsakov. The Suite was prepared

by Respighi himself and published in 1934. This is the premiere performance of the Suite in the exact form specified by the composer and uses the tenor instead of a trumpet in the last movement.

The music is tuneful and in places very boisterous and noisy. It has been criticised as being reminiscent of a Hollywood Biblical epic but it is probably more accurate to comment how Respighi’s style has been copied for use in such movies. This performance is well played and red bloodied where necessary, it is very exciting especially in the last two movements. It



is however perhaps not so brazen as the Chandos recording with Geoffrey Simon and the Philharmonia but offers an equally valid and interesting interpretation.

Dance of the Gnomes (sometimes called *Ballad of the Gnomes*) is based upon a poem by Carlo Clausetti which describes how the she-gnomes cavort with their mutual husband and then kill him and mutilate his corpse. This unpleasant subject has inspired Respighi to produce one of his best orchestral pieces which is surprisingly seldom played. It is an explosion of fascinating orchestration with occasional shrieks and touches of the exotic. There is a very well recorded version on Chandos in which Edward Douves conducts the BBC Philharmonic Orchestra but I find the conducting of Oue more satisfying and interesting.

The *Pines of Rome* is of course probably Respighi's best known score and the work which led to his international fame. It has numerous fine recordings including interpretations by conductors such as Reiner, Ormandy, Toscanini, Jansons, Karajan and Muti. It would be surprising if a potential purchaser of this new disc did not already possess a good version of this masterpiece already. However this new recording is a fine one, although a lower key performance than some; the famous sound of the nightingale is almost inaudible and the final march is exciting but not overwhelming.

The recording throughout is clear and accurate but slightly recessed and without that in-your-face attitude which can make this music sound overdone. The notes by Richard Freed are exceptionally comprehensive and the design which features the 'Queen of Sheba' by Edward Dulac is very attractive.

This record focuses on the exotic side of Respighi's work and contrasts two little known pieces with a famous one, all in a good performances; well presented.

AB

Franz SCHUBERT

- Piano Masterworks Vol. 2

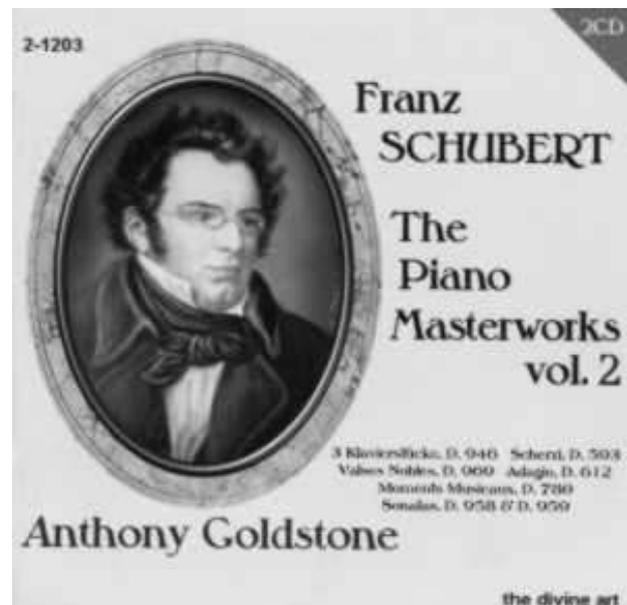
Two Scherzi D593; Drei Klavierstücke, D946; Sonata in A, D959; Twelve Valse Nobles, D969; Adagio in E, D612; Six Moments Musicaux, D780; Sonata in C min. D958

Anthony Goldstone, piano

The Divine Art 2-1203; 2CDs

In the Autumn 2001, Bulletin I gave a warm welcome to Volume 1 of this set of Piano

Masterworks of Schubert. These offer a series of balanced recital programmes each culminating in one of the last great sonatas, preceded by smaller scale works. The pianist suggests that the listener might take an interval before the main work.



The two Scherzi are both delightful works, the first having a catchy tune like a waltz with the third beat of the accompaniment omitted. The *Three Piano Pieces, D946* were unfinished, but completed for publication by Brahms, and to me are like a three movement sonata. The *Sonata in A* was the second of the three last sonatas written before Schubert died and is an undoubted masterpiece.

The programme in the second disc was designed to demonstrate the propensity of Schubert to move from one key to another by a third above or below. It certainly makes a very satisfying programme. Schubert was obsessed by Waltzes and composed hundreds. The *Twelve Valses Nobles* is an interesting example with most being written in the grand manner. The *Adagio in E* is a short but interesting early work. The *Moments Musicaux* is a deservedly well known set of minor masterpieces blended into a satisfying whole. The disc finishes with the first of the set of last sonatas which is a kind of homage to Beethoven who had recently died.

Anthony Goldstone is in my opinion an ideal interpreter of Schubert who always seems to be as one with the music, without false emphasis or exaggeration. The recording and presentation is first rate, with excellent notes written by the pianist. It is recommended without reservations.

A.B.

Musical Weekend – Stratford

This was the third FRMS Musical Weekend held at the historic town of Stratford on Avon. The weather was clement and the Moat House Hotel maintained the high standard which it had provided in previous years. The organiser was Reg Williamson, who, of course, was able to draw upon the expert advice of his wife Marjorie who had organised so many excellent events in the past. Given this combination, the arrangements were impeccable and the event was deemed very successful.

We give below a few photographic snapshots of some of the many delegates.



Recordings of the Year

After an excellent reception and dinner, the opening presentation was given by the three authors of the famous Penguin Guide: Ivan March, Robert Layton and the Federation President, Edward Greenfield.

It was revealed that it was Ivan March's birthday, and members broke spontaneously into a rendition of *Happy birthday to you!*



Ivan started the session off by choosing the *Prelude to Khovanshina* by Mussorgsky, in a recording by the LSO under Abbado. This, and all the other choices, were played through very impressive Meridian equipment.

Robert continued the theme of Nationalism by choosing the *Nuptials* from *100 Hardanger Tunes* by the Norwegian composer Geirr Tveitt played by the Scottish National Orchestra under Bjarte Engeset.

Edward's first contribution to the Nationalist theme was an extract from Janacek's *Sarka*, which he described as a modern opera before its time. This was in a performance with the Czech Philharmonic Orchestra under Mackerras.

Ivan, Robert and Edward then continued to alternate in choosing examples of recordings which particularly appealed to them.

Their choices ranged from early to modern music and included transfers from historic recordings as well as new recordings. They varied from large scale works to chamber music and solo performances and included vocal, orchestral and instrumental music. Altogether they played some two dozen extracts and there was something to appeal to everyone's taste.

A particular feature of the evening was the number of recordings chosen which came from Dutton laboratories, with some impressive high quality transfers of historic recordings as well as some new ones.

Harmonia Mundi

Celia Ballantyne, Harmonia Mundi's press and promotions manager and a singer and musician in her own right, started the Saturday morning with an overview of the record label's catalogue. Founded in 1958 by Bernard Coutaz, it now comprises a wide range of music. A recent development, aimed at giving young musicians a public platform, has been the creation of a budget priced 'Nouveaux musiciens' label.

Celia illustrated her talk with extracts on the Harmonia Mundi label from Purcell, Gluck, Franck, Handel, Telemenn, Stanford, Rimsky Korsakov, Schumann and Schubert. We were also delighted to have a sneak preview of some new releases.

Cordula Kempe

Mrs Kempe gave a fascinating talk about her late husband, the distinguished conductor Rudolf Kempe. Cordula herself had been an orchestral violin player and gave a hilarious description of how she had been auditioned behind a screen to obtain a position in the orchestra.

Rudolf Kempe was born in Dresden in 1910 and learnt the piano and oboe. As an orchestral oboeist he had played in orchestras conducted by Nimsky, Furtwangler, Busch and other leading conductors. He started his conducting career by working with amateur orchestras and at the age of 24 conducted his first orchestra. In 1953 he first conducted at Covent Garden and in 1961 he was appointed as successor to Sir Thomas Beecham as conductor of the Royal Philharmonic Orchestra. Subsequently he became Conductor of the BBC Symphony Orchestra, an appointment sadly cut short by his death in 1976.

Kempe was not an autocrat like certain German conductors but was popular with members of the orchestra and achieved outstanding effects by means of personal magnetism and persuasive body language. He became labelled as a Wagner and Richard Strauss specialist, but as demonstrated by fascinating recordings, his interests were much wider and included Shostakovich, Mahler and Bruchner. The highlight of the presentation was a video presentation from the BBC with Kempe conducting and being interviewed by John Amis.

Mrs Kempe is now very much concerned with the Kempe Society.

Dr John Evans

Dr Evans, who is now Head of Music of BBC Radio 3, described his early life in music. He studied at Swansea University where he obtained his doctorate. He was greatly influenced by a master class given by Peter Pears concerning the ebb and flow possible by use of rubato. Following this, he became fascinated by the music of Benjamin Britten.

Subsequently Dr Evans went to Aldeburgh to work with Britten and was involved in the Festival and also with many of Britten's recordings extracts of many of which he used to demonstrate facets of Britten's music. In 1985 he joined the BBC, where he was also involved with several rare BBC recordings of Britten's music.

Belshazzar's Feast

After the tea break on Saturday, a recorded performance of *Belshazzar's Feast* was played in full. This was a spectacular performance by the CBSO under Sir Simon Rattle, with Thomas Hampson, baritone. The recording sounded really well using the top of the range Meridian Equipment which had been loaned to us.

Sir William Walton

As this is the Centenary Year for Sir William Walton, it was very appropriate that Edward Greenfield should present an illustrated history and tribute to this composer and our president really excelled himself in this talk. The fact that Edward Greenfield had been a personal friend of Walton meant that he could speak from personal

experience.

Walton was from Oldham but went to Oxford. At the age of ten he joined the Christchurch Choir and was composing as a schoolboy. He became an



Edward Greenfield

undergraduate at the age of 16. Later he was taken up by the Sitwells and Lord Berners and he admitted that he liked the rich life and he scrounged on them. His reputation was made with the composition of *Facade*, written in the 1920's.

In the late 1920's and 1930's he developed his own mature style with works like *Sinfonia Concertante*, *Viola Concerto*, *Belshazzar's Feast* and *First Symphony*. Apart from film music he wrote little in the war years and his later compositions took a long time to write. His opera *Troilus and Cressida* was first performed in 1954 and had taken five years to write. It was not a great success and Britten's operas were generally preferred.

Edward Greenfield had interviewed Walton's wife Susana and played excerpts which proved exceptionally interesting as Lady Walton was very honest about their life together (warts and all) and about their unusual home at

Ischia on the Bay of Naples.

Technical Forum

Philip Ashton, the newly appointed Technical Officer, alongside Reg Williamson led a forum based upon questions from the audience.

On Surround Sound, the consensus was the Dolby 5.1 was the best choice at the moment. Valve amplifiers (expensive ones!) were a present cult because they were perceived to sound better due to the slight harmonic distortion which was thought to



Reg Williamson and Philip Ashton

give a mellow effect.

The advice on equipment for Societies was interesting Societies should buy the best equipment they can afford. Amplifiers for larger rooms should be at least 100w per channel. Durable and robust equipment should be chosen because unlike in the domestic setting, many societies have to store their equipment away from the room in which it will be used — with re-assembly every time they are used.

It was opined that "Societies should never use equipment worse than any member has at home". Small speakers can be fairly good, but cannot reproduce deep bass. Careful selection, following

audition, ideally in the room where they will be used, is essential.

Coull Quartet.

The Quartet followed on from



The Coull Quartet

their success in the previous Stratford Weekend by giving a very fine and varied recital.

The opening work was Haydn's *Opus 33, No.2 in E flat (The 'Joke')*. This showed Haydn at his peak being quite advanced for its time and with entrancing tunes. The joke is in the ending of the piece where the false endings are genuinely hilarious.

This was followed by Walton's *Quartet in A minor*, which was first played in 1947. It is in Walson's mature style, tough and with a feeling of tension but with hints of mellowness of expression. The first movement is spiky and energetic; a bustling scherzo tempered by a feeling of sadness follows. A largo movement is romantic in feeling with some especially moving viola passages. The finale is energetic with a staccato theme and some lyrical passages.

The recital finished with a stunning performance of Beethoven's *last quartet, Opus*

135 in F. It was shorter than the previous late quartets and archives near perfection in its own humorous epigrammatic way. It is still a mystery what Beethoven meant when he

inscribed on the score the statement "Must it be? It must be".

Blowing in the Wind

Our former FRMS Chairman John Gilks was prevented by illness from providing the last



programme. Instead Brian Cartwright, FRMS Treasurer, at short notice agreed to provide a programme on the Woodwind.

Woodwind are mainly reed instruments which use as prime source of their original sounds

natural grasses which are grown in the South of France. They are capricious in nature and no synthetic reeds are used. The oboe uses a double reed which gives a unique sound; its accuracy of pitch leads to it forming the basis of tuning of the orchestra. The sound of the bassoon is formed also by a double reed but this at the end of a tube coming from the main body of the instrument. The clarinet, 'little trumpet', uses a single wide reed which tapers at the end.

Brian presented a series of CD extracts which well demonstrated both the sound of the instrument and also the way they have been used over the years.

Handel used the oboe in a counterpoint to the voice in opera. Vivaldi wrote 37 bassoon concertos. The clarinet has been used by Mozart, Weber and others as a solo instrument in concertos and chamber music.

The cor anglais, the English horn which is neither English nor a horn, is ideal for dark solemn passages such as the *Swan of Tuonela* by Sibelius.

In a particularly interesting section of his talk Brian discussed by use of wind instruments in producing orchestral colour. For example Beethoven used much same orchestra as Haydn but even in early works such as his First Symphony, obtained a unique sound due to his use of wing sounds for the main tune rather than having a supportive or purely decorative use.

A truly fascinating talk which formed a fitting conclusion to a successful Musical Weekend.

FRMS – SCOTTISH GROUP

The Scottish Group held its 49th Annual Conference at the Royal Hotel, Bridge of Allan from the evening of Friday 10 May 2002 to late afternoon on Sunday 12 May 2002. Once again we were fortunate to have glorious spring weather and delegates were able to enjoy a stroll around the town.

Chris Hamilton, the Group Chairman, opened the week-end after dinner on Friday with a programme of nostalgia called *An Evening at 45rpm*. Chris brought back memories of the era of the classical 45rpm single and extended-play record with selections ranging from Weber's *Invitation to the Dance* with NBC Symphony Orchestra conducted by Arturo Toscanini, Myra Hess's arrangement of J. S. Bach's *Jesu Joy of Man's Desiring* played by Dinu Lipatti, selections from *Wallace's Private Zoo* performed by Ian Wallace and Donald Swann and Kenneth McKellar singing Handel's *Ombra mai fu* and *Silent Worship* through to George Malcolm playing Alex Templeton's *Bach Goes to Town* and his own composition *Bach before the Mast*.

Saturday's programmes started with Peter Adamson of St. Andrews University talking about *Old Records – New Music*. Peter, who is an expert in transferring old recordings to CD, shared with us his interest in modern music.

Peter played a wide variety of 20th century music, which was composed in the era of the 78rpm records and recorded on 78rpm record. We heard Arthur Honegger conducting his own *Pacific 231* on a recording he made in 1925 by the pre-electric method of recording.

One of the most extraordinary pieces Peter played was of the American composer Henry Cowell playing his own composition *Advertisement* on the piano. The score of this work indicates that the fist should be used when striking certain notes! Other pieces introduced to us by Peter included Werner Egk conducting *Olympische Jugend* which he composed for the Berlin Olympic Games of



Peter Adamson

1936; the Galimer Quartet performing Berg's *Lyric Suite* and A. Atwater (soprano) with instrumental accompaniment (including an harmonium) singing *The Power of Love* from Percy Grainger's *Danish Folk Song Suite*. Peter ended his presentation with one of the most unusual of Charles Ives compositions, *General William Booth enters into Heaven*, performed by Radiana Pazmor (soprano) and Genevieve Pitot (piano). The audience were amazed by how much detail Peter was able to extract from these old recordings.

After lunch Jim Angus of the Dundee Chamber Music Society gave us a programme called *The Innocent Ear*. This followed the pattern of the old Third Programme feature of the same name, where the presenter played music selections and delayed announcing what they were until the music finished.

Jim encouraged us to listen with an open mind and enjoy the music he chose. His selections included Beethoven's *King Stephen Overture*, the *Prelude* from Mascagni's *Cavalleria Rusticana*; the first movement from R. Strauss' *Oboe Concerto*; the last movement from Saint-Saëns' *Forth Piano Concerto* and excerpts from Walton's *String Quartet* and Dvořák's *Stabat Mater*.

Jim filled us in with information on the composers and performers he had chosen and was given a well-deserved vote of appreciation by the audience.

The after-dinner presentation on Saturday was given by Stephen Gray, representing Portobello RMS. His *Evening Dreams* comprised several selections of music about evening. He opened with the Sir Thomas Beecham's incomparable performance of Delius' *Summer Evening*. Stephen also played two other works called *Summer Evening*; one by Kodaly and the other by John Ireland. Other composers covered by Stephen included Sibelius, Lili Boulanger, Billy Mayerl and Haydn Wood. This was an ideal programme with which to finish the Saturday all retired to bed with many of these evening tunes buzzing in their heads.



Jim Angus

Sunday's activities were opened with Ron Macdonald, who was a member of Tayside Opera for many years, speaking on *Fidelio – What Every Woman Wants*.

This was a 'tongue-in-cheek' title for an excellent programme in which Ron compared four different recordings of *Fidelio*

(Furtwängler, Karajan, Klemperer and Maazel). We heard singing from Helga Dernesch, Kirsten Flagstad, Christa Ludwig, Birgit Nilsson, Elizabeth Schwarzkopf and Jon Vickers. Ron spiced his presentation with lots of amusing anecdotes. The writer was encouraged to hear Ron say his favourite version of *Fidelio* was the one conducted by Klemperer as that was the version he had bought.

After lunch Malcolm Cloke of Stirling RMS presented a programme called *A Browse Amongst*



Ron Macdonald

the Second Division Concertos. Malcolm explained that Second Division did not mean that the music was second-rate. He called the works he had chosen to illustrate his talk Second Division because they were not often performed and he believed that they were worthy of more frequent exposure to the public. Malcolm let us hear excerpts from *Mozart's 9th Piano Concerto*; *Bax's Concertante for Piano and Orchestra*; the *Violin Concertos* of Barber and Korngold; *Delius' Cello Concerto* and Malcolm Arnold's *Second Flute Concerto*. He ended his recital with Arve Tellefsen playing Franz Berwald's *Violin Concerto* with the Royal Philharmonic Orchestra conducted by Ulf Bjorlin. Malcolm put forward solid arguments for orchestra managers to encourage their orchestras to perform lesser-known works and make them known to a wider audience.

Ray Blair of Dunfermline RMS concluded the week-end with a programme called *A Little Light Music*. Ray treated us to works by Eric Coates, Edward German, Charles Williams and Anthony Collins to name a few. The last work she played was Hubert Bath's *Cornish Rhapsody* and the delegates were sent home with its melodies ringing in their ears.

Chris Hamilton

Sussex Regional Group

Group meeting No.48 'The Concert Guide' was held at Pyke House, Battle on Saturday/Sunday 23rd/24th March 2002. Bright, dry spring weather greeted visitors to a meeting that was slightly different in that the presenters dealt objectively with fewer works but analysing them in some detail to enhance the listeners appreciation of works heard in the concert hall or on disc.

Eileen Taylor took the first session, opening with the *Overture to Prince Igor* by Borodin but completed by Rimsky-Korsakov and Glazunov. Eileen then played *Caprice No.24* by Paganini followed by an analysis of the variations that Rachmaninov, using the 24th Caprice, builds into his *Rhapsody on a Theme of Paganini*. Eileen concluded her session with a look at the *Seventh Symphony by Prokofiev*, written towards the end of his life and for children.

Alan Thomas, in his session, played Walton's *Portsmouth Point Overture*. As a 'nod' in the direction of Sir William's centenary year. Copies of the Rowlandson cartoon were circulated to the audience as a sort of 'visual aid' to what Walton describes so well

in the music. There followed a detailed breakdown of Debussy's *Images for Orchestra*, drawing attention to the use of the Northumberland song *The Keel Row* and in the last part *Rondes de Printemp* the children's game and poem.

On Sunday morning and appropriately, as it was the start of Holy Week, Jonathan Parris gave an 'in depth' analysis of Haydn's *Seven Last Words of our Saviour from the Cross*. Jonathan drew our attention to the various versions of this work; string quartet, piano, choral and orchestral. Haydn considered this to be his greatest work and quoted from it in his visitors book.

After coffee and freshly baked biscuits, Alan Thomas read from Mozart's letter to his father regarding the *Linz Symphony* which he had to complete in just four days. This fine work shows no hint that it was written in haste. Alan played part of a rehearsal of the *Linz* taken by Bruno Walter; before analysing each movement of Dvorak's *Eighth Symphony*, a work overshadowed by the 'New World' was looked at next in a 'classic' performance by The Berlin Philharmonic

Orchestra conducted by Karl Böhm.

Following an excellent lunch and a stroll round the garden, guests reassembled to enjoy a 'concert type' programme chosen and presented by Alan Gilby. A rarely heard overture by Grétry; *La Magnifique* opened the concert. The featured solo artist was pianist Claudio Arrau who played the second movement of the Brahms's *Second Piano Concerto*. Barbara Bonney next was heard singing, from her CD 'Diamonds in the Snow', Stenhammar's *The Girl Came Home from Meeting her Lover*. Lili Boulanger was the younger sister of the more well known Nadia, Lili wrote a beautiful setting of *Psalm 24*. A friend of Mozart and possibly a pupil was Anton Eberl, Alan played his *Symphony in C* written in 1785.

Augusta Holmes was popular in her lifetime but virtually forgotten after her death in 1903. Alan introduced Augusta's *Le Nuit et Amour*. He also played another track from Barbara Bonney, *Solveig's Song* by Grieg; Chopin next with Claudio Arrau playing the *Andante Spianato* for piano and orchestra. Ravel's lush, swirling *La Valse* provided Alan with a splendid finale to his concert.

The next Pyke House meeting (No.49) will be on Saturday/Sunday 26th/27th October and the theme will be 'Mainly Mozart'.

Alan Thomas

The Sussex Region

For many years I have submitted reports of our 'Pyke House' Regional weekends at Battle and the Editor has kindly made room for them even though some are quite lengthy! However, I find that I am somewhat remiss in reporting on the other affiliated societies in the Sussex Region and drawing attention to their work.

In my capacity as Regional Secretary I do try to travel around the region visiting societies. As this is mostly by train, it is perforce, somewhat limited! I receive a number of regular invitations to present programmes and I am always impressed by the warmth of the welcome and the enthusiasm and friendliness with which I am greeted.

Over the last six months I have been to the Hove Recorded Music Society to present a programme on Sir Adrian Boult. David Bayley is their indefatigable Secretary, coping with several changes of venue and managing on a limited budget to present such celebrities as Sarah Walker, Dame Felicity Lott, Valerie Masterton and James Bowman. It is always a pleasure to visit Hove and pick up a few ideas.

This January saw me in Rustington, the home

of Sir Hubert Parry, whose house I was able to see thanks to Gerry Hayes of the Rustington and Worthing Recorded Music Society. In my programme '1902' by I was able to include a number of works of Parry. Once again I was struck by the friendliness and the organisation of the Society. They even put me up for the night which added to the enjoyment of my trip.

I have visited the Hastings Recorded Music Society several times, Alan Gilby (where have I heard that name before?) is their genial host. They are small in numbers but not in interest or enthusiasm. Held in the hall of a Baptist Church which is in a rather blighted area of St. Leonards, the Society maintains a series of regular meetings. I recognised their loudspeakers which used to belong to the Eastbourne Society.

I must take this opportunity to congratulate all Secretaries and committees in the Sussex Region for all their hard work and dedication in keeping their respective societies going in spite of difficulties. I am now looking forward to visits to Burgess Hill and Bognor Regis in the autumn and will report on them in due course.

Alan Thomas, Regional Secretary

TCHAIKOVSKY WEEKEND

A Tchaikovsky Weekend Course will be held on Friday 14th to Monday 17th March 2003 at picturesque Flagstone Farm, Stow on the Wold. Good facilities, including excellent cuisine with 4 or 5 course dinners every evening.

The tutors are:

Terry Barfoot, a well known writer and talker on music who is Publications Consultant for the Bournemouth SO.

Gwyn Parry-Jones who has played with the Hallé and Liverpool RPO and is lecturer at Reading University.

Works studied include Swan Lake, Symphony no. 6, Quartet no. 1 and Piano Concerto no. 1.

Special price to FRMS affiliates of £250, which includes all meals, wine, aperitifs, course fees and accommodation.

£50 deposit with booking.

Booking: Arts in Residence, 25 Mulberry Lane, Cosham, Portsmouth PO6 2QU
Telephone: 02392 383356

Yorkshire Regional Group Music Weekend

There are fourteen societies in the Yorkshire Regional Group, mostly based in Yorkshire but with honorary incursions to Durham and to Clitheroe in Lancashire. .

Friday Night is Music Night

The formal weekend runs from 2.30 pm Saturday until lunch on Monday but this year, for the first time, we had a programme on Friday evening (26th April). Robert Seager, who is a member of both Horsforth and Barnsley RMSs, started us off with *Friday Night is Music Night* and created a happy mood which prevailed throughout the weekend. The emphasis was light on music such as *Fingal's Cave*, but others were not too light.

The Music Weekend

Before the main programme started we had a short silence in which to remember the passing of two long-term, well-respected YRG members: Dennis Bostock (see the obituary in *Bulletin No. 136*) and John Spink.

Reductio ad Absurdum

This was the title chosen by Ron Downes, Chairman of Bradford Society, to describe as invalid arguments of those claiming that Richard Strauss was a Nazi sympathiser and an anti-Semite.

Ron was able to point to Strauss's many working collaborations with leading Jewish writers and artists and his defence of the librettist, Stefan Zweig, when the Nazis tried to remove his name from posters advertising *The Silent Woman* in Dresden. We heard extracts from that opera, from *Arabella* and from *Salomé*, with her *Dance of the Seven Veils*; together with other items.

The piece which attracted most interest and comment was not by Strauss at all, but a genuine Eastern Belly Dance, *Gamil Gamal* by Hossam Ramzy.

William Walton: A Centenary Celebration

Michael Aston is a freelance pianist, lecturer and writer who has made a special study of Walton's life and music. He took us briefly through Walton's early years in Oldham, where his father

was a choirmaster, and Oxford, where he couldn't pass exams in non-music subjects, up to the time when the Sitwell family befriended him. They gave him a home and, with a few of their friends, guaranteed him an income, and thus he was spared the need to get a "proper job" for some fifteen years.

Michael played excerpts from *Façade*, with Lady Walton, and the *Viola concerto*, with Yuri Bashmet, before turning to *Belshazzar's Feast*, which many consider to be the greatest British work since Elgar's *Gerontius*.

We heard of Walton's great romances: first with the tempestuous Baroness Imma Doernberg, then with Lady Alice Wimborne and finally his whirlwind pursuit, proposal and marriage to Susana, now Lady Walton. This all ran in parallel with the music: the long gestation period of the first symphony; the violin concerto which Heifitz commissioned but didn't play; successful ventures into film music; and his labour of love, *Troilus and Cressida*, the critical reception of which was so disappointing to Walton.

The next phase of this remarkable career was his acceptance by the establishment, the commission for coronation music and the *Te Deum*. Then came the regular pattern of life: Ischia in winter and London in the summer. Whilst the mature works tended to be on a smaller scale than the, arguably, greater ones of his early years, Walton's style remained fairly constant from the 1930s until his death in 1983.

Ivan's Choice

Ivan March is probably the most regular visitor to the Scarborough Weekend. If he isn't reviewing the recent entries in the Penguin Guide, he is participating as a member of the audience.

This year, for a change, we asked Ivan to leave the Guide to one side, and he gave us a fascinating insight into the development of his musical life from the time of his wartime evacuation up to the present day.

As a schoolboy, his wish to purchase Beethoven's *Pastoral Symphony* (five discs at 8s 7½d each) was not economically viable, so he settled for Stokowski and Bach's *Tocatta and Fugue in D minor*, which was currently very popular because of Disney's *Fantasia*, then

showing in Oxford Street. This purchase was soon followed by Ponchielli's *Dance of the Hours*, with Sir Malcolm Sargent's recording being traded in for the much more exciting Boston Pops version. Eventually he saved up for the Beethoven symphony and we heard it played by Bruno Walter and the VPO.

Ivan attended music appreciation classes, enjoyed meeting people, and started a gramophone society. He studied at Manchester College of Music and, after service in the RAF, toured and played the horn in the D'Oyly Carte and Carl Rosa companies, in between which he had a spell with the BBC Scottish Orchestra.

It soon became apparent that Ivan intended to have a go at the world record for the most pieces of music played in 75 minutes. He did extremely well to reach a total of 25 because there was still plenty of narrative and he gave such an interesting account of his life and music.

Town and Country

Sunday morning was opened by Stewart Ball, who has been Chairman of Sheffield Recorded Music Club for over 50 years! (Is this a record? Comments to the Editor!) Stewart gave us musical views of the town and country, starting with Elgar's *Cockaigne*, a proud but rose-coloured view of London's character, which was seen as "honest, healthy, humorous and strong, not vulgar".

Haydn was a countryman, son of a wheelwright, and he was represented by the *String Quartet* Op. 64 No.5, nicknamed *The Lark*. This work was dedicated to the memory of Mavis Beardshaw, Secretary of Sheffield Recorded Music Club for over twenty-five years. Town and Country came together with an extract from Verdi's *Falstaff*.

Stewart's programme finished with Goldmark's *Rustic Wedding Symphony*, chosen partly because he hadn't heard it for ages. Karl Goldmark was one of twenty children and was familiar with the music of both countryside and the local synagogue, where his father was cantor. His musical style is like Mendelssohn, tempered by Wagner and Liszt. The *Symphony* was written in 1876 and, due to its folk-tune base, is often described as a symphonic poem.

Chandos Presents

The Chandos presentation, by James Skeggs, opened with a fine fanfare from Arthur Bliss's music for the film *War in the Air*. Music from the films is one of the many interesting 'theme' series

being issued by Chandos and, in the same vein, we heard the BBC Philharmonic and Rumon Gamba playing part of Malcolm Arnold's score for *No Love for Johnny*.

Amongst other ambitious Chandos issues we heard an *Allegro con brio*, from a five-volume set of music by Frank Bridge, and the *Sanctus* from the *Nicholas Mass*, part of an eight-volume set of Haydn *Masses*. Richard Hickox conducts both sets, the first with the BBC National Orchestra of Wales and the second with Collegium Musicum 90.

There was strong vocal representation including extracts from *Opera-in-English* series, sponsored by the Peter Moore's Foundation. For piano-lovers we heard movements from Dohnányi's *Piano Concerto*, and from Prokofiev's *Third Piano Concerto*. This made a fascinating concert from many of new issues from this enterprising company.

Glorious John!

Saturday Evening saw a welcome return by Betty Roberts, reminiscing on her career as an orchestral 'cellist and her memories of Barbirolli, particularly in his time with the Hallé.

It was in 1943 that John Barbirolli, then conductor of the New York Philharmonic, received a telegram asking him to take over the Hallé. He was pleased to accept, but of course, this was wartime England and there were not very many musicians. What he was required to do was not so much conduct, as to re-form and reconstitute this leading orchestra, a Herculean task.

Betty illustrated her talk with favourite excerpts from works such as Elgar's *String Serenade* and Puccini's *Madame Butterfly*. Sir John did not often conduct opera, but the Puccini was in memory of a particularly fine concert performance which he gave in Manchester's Free Trade Hall in the 1960s. His popular name 'Glorious John' came from 1956 and was first used by Vaughan Williams in the dedication of his *Eighth Symphony*, which said "For Glorious John with love and admiration from Ralph" and it stuck.

Betty Roberts joined the Hallé as a 'cellist in 1960 but she had already encountered Sir John, who was a popular guest conductor, when she played in the Leeds-based Northern Philharmonia

The oboe was an important instrument for both Betty and Sir John, which was reflected in her choice of two movements from the Marcello *Oboe concerto*. It was played by Evelyn Rothwell with the Hallé and it was one of the works which Barbirolli asked to be played at his funeral.

Hommage á Clara Haskill

David Patmore, a music critic and member of Sheffield GS, rounded off the weekend with a tribute to the memory of the Romanian pianist Clara Haskill. She was a remarkable musician who, due to illness or persecution, had to rebuild her career three times.

Born in Bucharest in 1895, Clara's father died when she was four and she very much came under the influence of a guardian uncle. He recognised her early, natural talent and gave up his career as a doctor to guide her. She gave her performing debut in Vienna, aged seven and went to the Paris Conservatoire at the age of ten.

She knew no one in Paris and found the language difficult but she studied with Fauré and then Cortot, gaining the First Prize in Violin in 1909 and the First Prize for Piano in 1910. In 1909 she suffered from scoliosis (curvature of the spine) and had to give up playing the violin and, later the piano. She was then encased in a steel brace and didn't play for four years.

At the age of 24 she started to rebuild her musical life and five years later she started giving concerts.

With the outbreak of the Second World War Clara, whose family were Jewish, found she was banned from French Radio. Whilst she managed to avoid the Nazi concentration camps, she suffered from a brain tumour, which affected her optic nerve. She had an operation in Marseilles, which required three months convalescence, and in 1943 she managed to escape to Switzerland.

In 1945 she again rebuilt her musical career and in 1946 came to London for the first time. She gave a recital in the Wigmore Hall and signed a recording contract with Decca, but only two recordings survive.

In 1949 her career finally took off again and, from a Swiss base, she appeared in Salzburg. In 1950 she met Arthur Grumiaux and in 1954 they formed a strong musical partnership. Incidentally, in 1953, for the very first time, she was able to buy her own piano! Clara's health was never good and in 1953 her sister left Bucharest to look after her.

Despite her health problems, she pursued an active and busy concert life and in 1959 she was awarded the French Legion d'Honneur. In December 1960 she fell at a station, hit her head and died the following day.

This was a first-rate account of a most interesting musical life and David brought our weekend to a fitting conclusion with Clara Haskill

playing the slow movement of Chopin's *Piano Concerto No. 2*.

Tony Pook, Chairman YRG

First-Rate!

First-rate music
Re-acquainted with friends
At the music weekend
In Scarborough.

Thank you presenters
For intriguing insights
Sharing with us
your enthusiasm.

Town and Country recital
Rustic Wedding Symphony included
Reward for being an attentive audience
A one-minute tongue wagging or leg stretch.

Freebies!
Tee shirts
Sampler discs
Courtesy of Chandos.

Again
Many thanks to all concerned
For making this weekend
Memorable.



Ian Hammerton

THE YORKSHIRE REGIONAL GROUP

The Yorkshire Regional Group's next Spring Weekend will be at

*****The Crown Hotel, Scarborough***
2.30 pm Saturday 12th April to 1.00 pm Monday
14th April 2003**

Booking for local societies opens in October. All the single rooms and single-supplement rooms will be taken up immediately. General booking, via the Secretary, will open on 4th November and close on 31st December 2002. There will be plenty of twin/double rooms available

The food is very good! You'll be beside the seaside! The sun may shine!

As usual, we're planning some good speakers. Details later

The Conference Fee is £10, payable to the Secretary on booking The Cost of the weekend is £100, payable to the Hotel. Dinner,

Bed & Breakfast on Friday 11th is £35

DIARY DATES!! DON'T FORGET!!

COME AND JOIN US!!

For further details contact the YRG Secretary: Dennis Clark, 227 Tinshill Road, Leeds, LS16 7BU

Hinckley Gramophone Society

The precise foundation date of the society is not known, but it was certainly more than fifty years ago. Meetings are held on the first and third Tuesdays of each month during the autumn and spring terms of the academic year, in the Conference Centre of the town's Further Education College. The building was originally the mortuary of the local workhouse, but it is now very well appointed, even to the extent of including a grand piano.

The majority of programmes are presented by the society's own members, with visiting speakers giving between a quarter and a third. All have a common aim: to share the experience of the pleasure that music can bring. Diversity comes from the bill of musical fare, ranging from the familiar (meeting an old friend) to the esoteric (the pleasure of new discovery). Sometimes information on the historical or social context of the music is given, and a little learning is, almost co-incidentally, acquired. Once each season, this goes a little further: one of our regular presenters illustrates an aspect of music theory, using recordings of familiar music, and also the grand piano. This may sound didactic, but it is not. They are among our best liked programmes.

Another regular feature of each season is a "Theme Evening" when music of a particular country or region is complemented by a buffet of food from the same area. Last season Italian wines, salads and delicatessen were served at a programme of music by Verdi, marking the centenary of the composer's death. The 2002/3 season will include a South American theme evening, presented by a member having family connections with that continent. In a previous year, music from Hyperion's English Orpheus series of CDs was complemented by a ploughman's supper with real ale and cider.

For the most part, programmes consist of classical music, but occasionally a pop song is featured to illustrate a thematic programme. However, last season, as a 'one-off', a programme called 'Happy Days' was included, featuring popular music from the 1920s to early 1940s.

Autumn 2002 will have a programme of ceremonial English Music from several centuries to mark the Queen's Golden Jubilee (the main celebration occurred during our 'close season'). The Berlioz bi-centenary will be marked by two

programmes, one in the latter half of the current season, one in the first half of next. Also coming up is a programme on the oratorio in the nineteenth century, curiously including music by Haydn but excluding Beethoven's only example.

During the summer the society holds an annual lunch, and had planned a day trip on 5 August to Brigg Fair (famously celebrated in music by Delius and Grainger), an annual event whose origins date back to the reign of King John. However, there will be no Brigg Fair in 2002 (further proof, if such were needed, of the infallibility of Sod's law). At the time of writing, a traversal of the Elgar Route in Worcestershire, visiting sites associated with the composer, is being planned instead for this year.

Members of the society exchange visits with other societies in the midlands and are active in the affairs of the FRMS nationally and regionally.

Mick Birchall

Putney Music

The end of Putney Music's fifty-second season also marked the end of a remarkable era in its history, as two of its officers have retired after giving long periods of service to the Society.

Felix Aprahamian, the Society's President, has decided to step down after occupying the post for 44 years. In her annual report to the Society's AGM, chairman Cathy Connolly, who took over at extremely short notice after the sudden death of John Lawson, said that his knowledge of music and his contacts within the musical world had been of great assistance, and members had looked forward with anticipation to his annual talk to the Society, which, sadly, he had been unable to give this year. Unfortunately Felix, who celebrated his 88th birthday in June, is not in the best of health but will retain his contacts with the Society as President Emeritus, and it is hoped that he may still be able to visit us on the odd occasion.

We are fortunate that David Cairns, the Berlioz expert and one of our Vice-Presidents, has agreed to take over as President and we hope that he will remain so for many years to come.

Irma Tertsakian is retiring after 23 years as Programme Secretary and a total of 41 years on the Committee. Over that period she has worked with true dedication, providing the Society with the marvellous programmes for which it has justly become so famous. Prior to that her husband Armen occupied the position for a similar length of time and with equal flair, so it will be strange not to have a Tertsakian on the Committee! Irma has, however, accepted Life Membership of the Society,

so both she and Armen (also a Life Member) will continue to grace our meetings.

At the end of the AGM Irma was presented with an engraved goblet and a bouquet, and a dinner in her honour was held in May. Although a hard act to follow, Margaret Lyons has agreed to step into the breach and, with the help of George Isserlis, has prepared a programme for the fifty-third season that looks set to continue the long tradition of 'only the best will do'.

We also have two new Vice-Presidents — the pianist Piers Lane and singer Ian Partridge, both well known local residents. We are confident that the Society is in safe hands and that it will continue to present its unique brand of programme for many years to come.

Rochdale Gramophone Society

- an anecdotal history by Jack Tattersall (Hon President) and George Steele (past Chairman)

Founding and meeting places: Mr Frank Walkden, who lived in Milnrow, started the Society. He had an EMG Gramophone, which had a huge horizontal horn. He and two friends met over a glass of beer in the Commercial Hotel and they decided to try to form a Gramophone Society. They canvassed a group of friends who showed interest then placed an advert in the Rochdale Observer. Only one person replied a Miss McCormick from Balderstone. Thus encouraged they went ahead and formed the Rochdale Gramophone Society.

The first meeting was held in the Drake Hotel in November 1931. On the night of the first meeting the EMG gramophone had not arrived. The Railway Company had failed to deliver it on time for the meeting. Mr Walkden had to run up to the Fishwick Street sidings to collect it. There was a 'right to do' in persuading the night staff to allow him to take it away but they did and the waiting members had an exciting time trying it out.

Jack Tattersall joined the Society on 20 March 1952 (see article in last Bulletin). Meetings were then held in the Friends Meeting House in George Street. The next year they moved to Mr & Mrs Skurr's private school in 'Beech House', Manchester Road. At this time regular attendance averaged about six people but, in 1954 in response to an advert, a further nine people joined.

In 1956 the Society moved to the Trades & Labour building in Drake Street and 9 years later to Rochdale College, first in the Main Hall and later (1972) to classroom 502. In 1974 they moved to their present venue at St George's Church

Oakenrod.

Arthur Kershaw was a member of Rochdale Gramophone Society from 1979 until his death in 1987.

He was very interested in the technical side of recorded music and always had the latest model, which he brought with him whenever he was presenting a programme. He was the first to use CDs at the Society, using his own equipment.

At home he had an impressive array of equipment. He used to invite individual members to his house for a musical evening. To suppress the noise he had thick cork tiles on the wall adjoining his neighbours. Despite this they complained and he had to move all of his equipment into his large detached garage which he also equipped with home comforts — and still had room for his large car.

He worked as a stockbroker right up to his death and left a total of £250,000. After special bequests four Rochdale societies shared the residue: Rochdale Gramophone Society, Rochdale Music Society, Rochdale Amateur Operatic Society and Rochdale Curtain Theatre.

He did not specify how the money should be spent but one of the first things Rochdale Gramophone Society did was to improve its equipment. Over the years other uses have been found for the money such as an annual dinner and trips to concerts. There is still a considerable amount of the money left and he is now commemorated every year by two concert visits, which are free to members.

Present Day:

Rochdale Gramophone Society currently has about 30 members and a regular attendance of between 17 and 22 people. They meet on Friday afternoons to avoid clashing with other activities at the busy St George's Church. The people holding the positions of Chairman and Vice Chairman change each year alternating between lady and gentlemen. As many members as wish to can present programmes and everyone takes a turn in providing interval refreshments. In addition we have about seven visiting presenter each year and a similar number of 'Members Programmes' where members bring along music to be played. In the opinion of Jack Tattersall, Honorary President, the Society is as active and as healthy as at any time he can remember.

STAFFORD RMS

Way back in 1956, an enthusiastic music lover by the name of Ronald William Davies felt that Stafford needed a Gramophone Society, so he

began discussions with Harold E Parkes, the proprietor of a well-known major record and equipment supplier in the town. Between them, they placed an advertisement in the local press. The response was encouraging and after an inaugural meeting, the Stafford Society became reality. The (as it was) National Federation of Gramophone Societies came to our assistance with information on how to run such a society in a proper and professional way.

The first problem, as for all such emerging Societies, was to find a suitable venue in which to hold our recitals and how to obtain the necessary first class reproducing equipment. It was always assumed that most people interested would possess their own equipment and so, it was seen to be important that we used top class equipment to present our programmes in order to entice listeners from the comfort of their own homes. Our first home was St Thomas's Church Hall. The second problem was temporarily resolved by the generosity of Harold Parkes who agreed to loan us all the equipment we needed until we had enough funds to purchase our own. Of course, all we required in those far off days was a quality amplifier, loudspeaker and a turntable. For each evening, the equipment had to be transported to St. Thomas's Hall and then returned to the Music House. So, with the two initial problems resolved, the Stafford Gramophone Society began life. Between 60 to 70 people attended and very appropriately, the first programme was presented by the founder Ron Davies who sadly, is no longer with us.

Soon, however, we had to move with the demolition of the Hall, so we quickly found a new home at the Blind Centre in North Walls. Then, disaster struck. The centre was of timber construction and one Saturday morning our home was nothing more than a burnt out shell because of fire. We lost everything, including our equipment. So we had to move yet again to another temporary home, but subsequently the Blind Centre was quickly replaced by a much more substantial brick building and we were able to return there to enjoy many more years of recitals. Eventually, with attendances falling to between 30 and 40 but with the regularly increasing rent, we had to look for a new home. The Blind Centre was now really much too large for our smaller attendances. One fascinating evening we organised was a French Cafe style evening with candlelit tables, red and white check tablecloths and of course, food and wine.

Our next home was the conference room in St. Joseph's Convent where we had a smaller cosier

room, excellent kitchen facilities and storage for our equipment. Most important of all, it was less costly and we were there for a number of years but eventually, as attendances grew again, we moved back to the Blind Centre and here we have been since.



*Arthur Bown (Chairman), FRMS V-P
Marjorie Williamson (member) and Eric
Martin (President).*

The Society prospers and remained financially sound and with a steady growth in membership. Along with the advent of the Compact Disc and top quality cassette tapes, the original name of Gramophone Society was obviously outdated. Our name was changed to Recorded Music Society and our equipment now includes facilities for playing compact discs and cassettes. Over the years we have had some distinguished visitors presenting programmes for us. They include Joan Coulson from EMI Records, Ivan March of the Blackpool Long-playing Library, Donald Rooksby of Hyperian Records and David Denton of Naxos Records. We have enjoyed over many years very friendly and close relationships with other Societies in the region. The South Cheshire Recorded Music Society at Nantwich, Stone Gramophone Society, Newcastle Gramophone Society and Walton Music Circle at Stafford. All these societies send members to present programmes to us and we in turn visit them, making many friends in the process.

Our season of music operates from early September to the middle of May, recitals, commencing promptly at 7.30 p.m. and usually finishing between 9.45 and 10 p.m. Details are available on our Web page, accessed as always via the Federation's Web site.

Arthur Bown

Crossword

(Mainly Music!)
By Hein Kropholler

CHANDOS

Chandos Records have very kindly agreed to sponsor this crossword and will give a prize of a CD from their catalogue to the winner who will be chosen by a draw from all correct answers received by the editor before the 1st January. 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

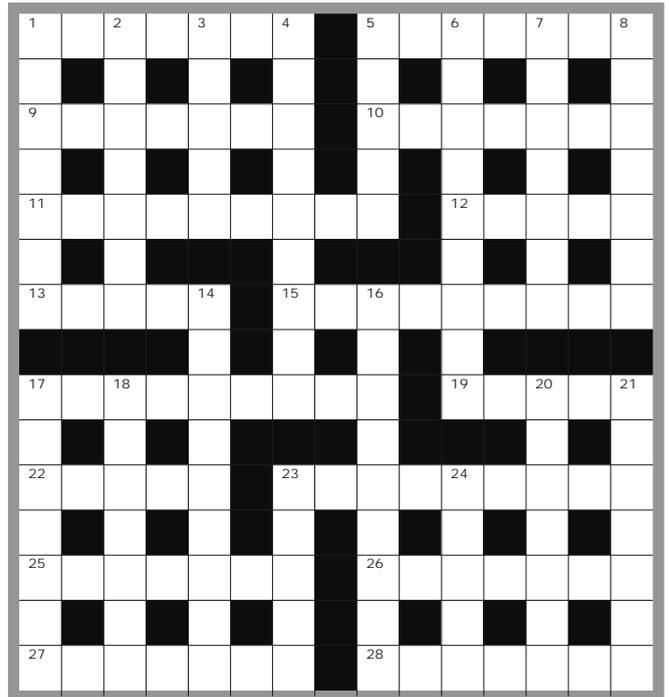
- 1 Section of the orchestra. [7]
- 5 Sounds as though this American composer can manage in the country. [7]
- 9 Moving along, flowing. [7]
- 10 Music to awaken a feeling. [7]
- 11 Sibelius' only opera?? Changed o no winter. [2,2,5]
- 12 Chose. [5]
- 13 Author of famous dictionary of music. [5]
- 15 The 1970's saw Joplin's music popularised again. [7,2]
- 17 Famous USA composer/conductor. [9]
- 19 Type of asp Cleopatra used. [5]
- 22 Music has these. [5]
- 23 Schoenberg an early protagonist of this kind of music. [9]
- 25 Female ruler. [7]
- 26 Strong desire to compose or write piece. [3,4]
- 27 17th century violinist and composer. [7]
- 28 Real great music lasts forever. [7]

DOWN

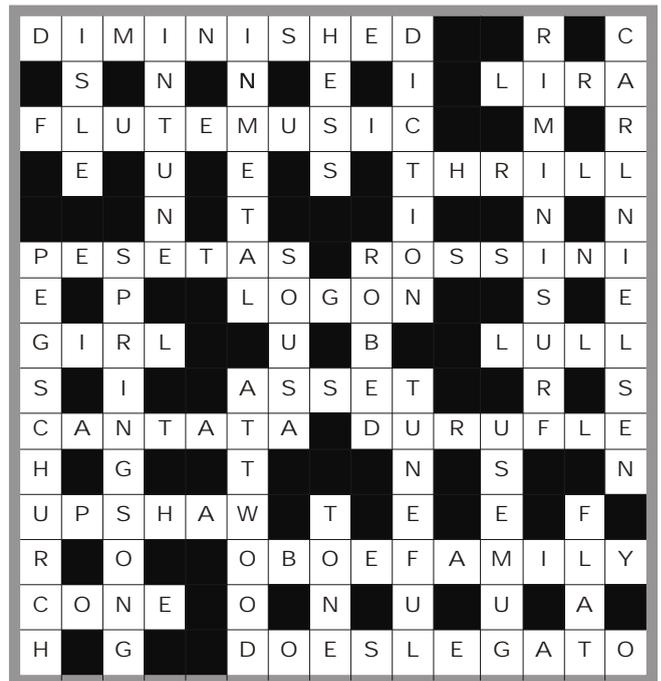
- 1 One maritime shanty. [3,4]
- 2 Composer of guitar concertos. [7]
- 3 And then there were nine. [5]
- 4 Been to that awful amateur opera? [4,5]
- 5 The note of a bell can be this! [5]
- 6 Composed famous Shakespearean ballet. [9]
- 7 Wagner's second ring opera ends with one. [1,6]
- 8 German city with famous orchestra. [7]
- 14 This is what the apprentice thought. [4,5]
- 16 Sounds as though it's the genie's home. [3,6]
- 17 Richard Rodney ...? [7]
- 18 How fast per bar? [7]
- 20 One who is employed in producing copies of music. [7]
- 21 Multiple ones in a famous even riotous ballet piece. [7]
- 23 Musically very or extremely. [5]
- 24 German evening. [5]

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Crossword 137



Solution to Crossword 136



There were two correct solutions submitted for crossword number 136, and the lucky winner picked at random was Philip Blow of London. The other correct answer was from Mrs L. Holmes of Shipley.

Anthony Heywood from Huddersfield; J. T. Stonhall of Exeter; L. C. Warner of Godalming; Mrs Kath. Deem of Sale; Mrs Beryl Basey of Whitley Bay and Ian Brydon of Bexley each submitted good entries with only minor errors.



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