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Editorial

AGM

When I first attended an Annual General Meeting of the FRMS (at Lancaster) I had never imagined that such an event could be so awful — full of anger and noise. I was told that the previous few such meetings were similar and I wondered what type of organisation I had become associated with! Alas this tradition continued, to reach an all time low at Durham. Since then, things have improved immensely and the AGM held at Eastbourne was well behaved and quite enjoyable.

The differences about auditors have yet to be resolved, but John Davies, the new chairman has reached agreement on a procedure whereby the matter hopefully can be resolved by discussion by the people concerned. The question of procedures for the production of minutes (both of General Meetings and ordinary ones) has been referred back to the Committee and I feel confident will be resolved to everyone's satisfaction. Let us hope that the days of dispute and recrimination are over so that the Federation can concentrate on what we are all interested in — matters concerned with music.



DVD

This bulletin contains our first review of a DVD. Most readers will be aware of existence of DVDs which are largely taking over from Videos for home viewing of cinematic films. Not all music lovers however will be aware of how many DVDs have been produced of operas, ballets and concerts or of how good they can be - the majority are crystal clear and with high quality sound (quadraphonic or stereo versions on the same disc). The expense of large screen projection at present precludes performances at our Societies, although no doubt they will get cheaper in time. In the meantime, DVD players have become really cheap, and they can be enjoyed for home viewing on the TV. The forthcoming Musical Weekend at Stratford will be a first in giving a performance of Tosca on DVD with large screen and state of the art surround sound. I cannot wait!

Wanted

We need more articles and reports for inclusion in the Bulletin. You do not have to be a professional writer, if you think of an article, report or letter — please send it in to me.

Arthur Baker

Our New Vice Chairman

Graham Kiteley, our new Vice-Chairman, recalls that his “first brush” with the recorded music movement came in 1960 when, as a National Serviceman, he gave a programme for the Music Appreciation Group at the RAF station in Norfolk, where he was based.

He started giving regular programmes for Kidderminster's Classical Music Society shortly after its formation in 1968, and the programme count is probably now nearing the hundred mark.

Graham has been involved with the Federation for many years. Since 1973, he has been Chairman of the Kidderminster society, which successfully hosted the 1989 AGM for the National Federation of Gramophone Societies, as we were then known.

Graham formed the West Midlands Region in 1984 although at that time it was “a private venture” and included non-affiliated societies. It “got hijacked” by the Federation around the time of the

1989 AGM. He continued as Secretary of the West Midlands Region until it recently became rolled into the much larger Central Region, as noted in the Autumn 2002 Bulletin.

The Kidderminster society has over the years included many exchange visits with sister societies, mainly in the Midlands, but Graham has also visited places as far apart as City of Bristol RMS, South Cheshire RMS at Nantwich and Stone.

In his new role he expects to extend this activity and says he is already booked for a recital for Carshalton & Wallington in March 2003, as well as making general visits to as many societies as time, and the family (!) permits.

Graham is a Chartered Secretary by profession and retired in August 2001 after a lifetime in company accounting and administration which skills will be invaluable to the FRMS.



Annual General Meeting

The AGM was held on Saturday 19 October 2002 at the Mansion House Hotel, Grand Parade, Eastbourne on a fairly warm day which managed to remain dry.



Alan Thomas

Alan Thomas, President of Eastbourne RMS welcomed officers, delegates and visitors to Eastbourne. Eastbourne RMS was founded in 1947 and now had 104 members. After paying tribute to the officers of his society, Mr Thomas went on to mention numerous composers and performing musicians who had connections with Eastbourne. Norma Manton, Chairman of Eastbourne RMS, also welcomed the

delegates and visitors.

John Davies, Federation Chairman, opened the Meeting and thanked the Eastbourne Society for hosting the event and for their welcome.

The Minutes of the previous Annual General Meeting (October 2001, at Cardiff) were considered. The minutes had been circulated to all affiliates. The Chairman reported that he had received notice of a number of points, of an editorial nature, which had been changed from the document prepared by the former Minutes Secretary, Margaret Dorothy. These discrepancies were read out to the meeting.

Mrs Dorothy commented that the previous Secretary had been in the habit of altering the minutes and she thought it was evident the practice was still going on. A detailed discussion was held about the history of these Minutes, but

with two Chairmen and three Secretaries being concerned, no clear conclusions could be drawn.

The Chairman summed up the discussion by observing that there was an evident consensus that the minutes were not acceptable and ruled that they should be referred back to the Committee for consideration and correction, and that the whole system of preparing minutes should be reviewed.

Presenting the Chairman's Review John Davies began by reviewing the various changes to the Committee which had led to a new Chairman (himself), Vice Chairman, Secretary and Technical Officer. Much of the Committee's work deals with administrative matters such as the PRS and PPL licences which concern copyright and probably represents the most important function of the FRMS. There are also insurances for equipment and public liability.

Some time is devoted to matters musical: a sub-committee is currently organising the 2003 Music Weekend to be held once more at Stratford-upon-Avon. A second sub-committee has been considering arrangements for Music Weekends in 2004 and beyond at venues and on dates still to be decided.

At long last the qualification has been removed from the Accounts for 1999/2000, after the Inde-



Brian Cartwright, John Davies and Tony Baines

pendent Examiner, John Rowden, had been provided with the missing documentation. There had been differences regarding John Rowden's status, although personal relations between him and the Chairman had remained amicable. A perceived ambiguity in Rule 11 of the Constitution had been resolved

by invoking Rule 28 which empowers the Committee to determine the interpretation of Rules. Regarding Rule 11, two motions had been received seeking to amend it, and these appeared on the Order Paper (see later).

It was essential to draw a line under what has



gone before, otherwise the running sore will persist. A new Committee will take over, the qualification had been removed from the accounts, and Rule 11 would be changed. After that we could concentrate on the real business of the FRMS - recorded music. The Chairman concluded by saying that the FRMS had turned the corner and was now headed in a new direction.

The Treasurer's Report was presented by Brian Cartwright who began by drawing attention to a written report with the accounts and balance sheet which had been circulated to affiliated societies before the meeting. In a verbal report the Treasurer drew attention to a number of key features including the additional information now being provided in the written papers. There was a healthy surplus on the year due mainly to a large reduction in general administration expenditure, success of the Music Weekend and the profit from the Bulletin.

Notice of the closure of one society had been received but there were two new societies, Salisbury and Southwold Jazz. The Treasurer asked Societies not to alter their membership invoices, but to advise the Secretary of changes in the membership figures and changes to their officers, etc. He also referred to correspondence in the Bulletin regarding increases in affiliation fees and surpluses in the FRMS coffers. The increase in fees approved at last year's AGM was no longer necessary and the Committee had decided not to

implement it. This situation had come about largely due to strict control of administration costs, for which he thanked the efforts of Officers and the Committee.

The Treasurer concluded by answering questions and providing comments. He stated that the two independent examiners were Mr H. Khan, who is a businessman who runs a number of businesses, and is aware of what is required. Mr M. Lea is a former Bank Inspector with NatWest Bank. Concerning the 10% increase, although last year's AGM had authorised it, the Committee had exercised discretion and decided not to implement it in view of the healthy financial situation currently prevailing and the Treasurer took the view that affiliates would be happy about that. Mr Cartwright also confirmed that Officers and Committee members who attended the Music Weekend had paid the full cost.

Gordon Wainwright (Wolverhampton RMS) read a statement from Patrick Russell (Tavistock) concerning John Rowden, sometime independent Examiner for FRMS, including the observation that Mr Rowden wants nothing more to do with FRMS and is frustrated by the lack of response from the Federation in pursuit of the qualification of the 1999-2000 accounts.

The 27% increase in the Bulletin surplus was not due to increased sales, but had been achieved by reduced printing costs secured by the Editor and reduced distribution costs. Advertising



revenue had declined, but by a smaller amount than the average across the market. Thanks were due to Cathy Connolly for her success in this direction. In cash terms the Bulletin surplus had increased by £431.

Graham Kiteley (CMS Kidderminster) congratulated the Treasurer, and said he felt more confident about the Accounts than at any time in the past 10 years. The Treasurer's Report was approved unanimously.

The Secretary's Report was presented by Tony Baines who said that as a newly appointed Officer, and having only attended two Committee meetings, he was still getting to know colleagues and the organisation, but was enjoying it. He acknowledged the help he had been given by Reg Williamson in setting up the FRMS software on his computer. He had already been in touch with the grassroots of the Federation — the Affiliated Societies and had been impressed by the friendliness of society contacts. Among the documentation he had inherited was a 1993 list of Societies; when there were 248 affiliates, compared with 235 now, but the net loss of 13 was made up of 50 defunct groups and 37 new societies. There is a need to address the problem of stagnancy, and to stimulate new growth.

There was a lot to learn, and many pitfalls to avoid, but he felt he was getting there.

The Chairman introduced the two motions seeking to amend Rule 11 of the Constitution which had been submitted: one from the FRMS

Committee, the other from Wolverhampton RMS (and supported by four other societies). [The main difference is that the Wolverhampton motion asked for the 2 Independent Examiners to be replaced by a qualified accountant.] Consequent upon discussions between Gordon Wainwright of Wolverhampton RMS and the FRMS Chairman it had been agreed that both motions be remitted and a working party consisting of equal numbers of Committee Members and representatives of the affiliates supporting Wolverhampton RMS motion be set up with the object of preparing a single motion to amend Rule 11.

Gordon Wainwright (Wolverhampton RMS) said that after the differences in the interpretation of the existing Rule 11, it was time for a new start. The joint working party would consider all views and (hopefully) agree on a new wording for Rule 11 which would satisfy all and eliminate any ambiguity. The minutes of the working party and the outcome should be sent to all affiliates. The membership of the working party would be decided later. The Chairman requested approval for the withdrawal of the Motion and the establishment of a working party to prepare an agreed motion. This was agreed unanimously.

Result of the Ballot

The number of votes cast in respect of each candidate in the Election to the Committee was:

Bob Astill	84
Mick Birchall	89
Ron Bleach	88
Keith Cheffins	87
Catherine Connolly	91
Tony Pook	45 (Not elected)
Reg Williamson	58

No more than one nomination had been made for each officer and therefore the officers remained

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as before apart from the Vice Chairman who will now be Graham Kiteley.

The Treasurer requested that the AGM confirm the appointment of Hugh Khan and Mike Lea whom the Committee had engaged as Independent Examiners. The appointment was confirmed without opposition.

Any other business.

Ronald Bleach (U3A), whose Bristol Group is an affiliate, and who is also Convenor of the Music Appreciation Group. Previously the U3A Council put its head in the sand over copyright licensing but PPL will henceforth charge U3A branches £14.35 p.a., compared with their normal fee of £39.95. Mr Bleach urged affiliates to encourage U3A groups in their area to affiliate to FRMS; this would help U3A in respect of licensing; it would help FRMS to grow. It would also offer the possibility of exchanging speakers, and opportunities for groups in each organisation to recruit members.

Bob Drew (CMS Kidderminster) queried the apparent existence of two alternative web addresses for FRMS, one of which included "force 9". Reg Williamson replied that the official web address was that including the term "force 9", which FRMS paid for. The truncated form was part of Dr Len Mullenger's independent commercial music web site.

Keith Cheffins, (Cheltenham RMS) reported that the equipment insurance deal was late again. Norwich Union had delegated the matter to their subsidiary Hill House Hammond. In view of the continual difficulties he had had discussions with an Insurance Broker in Cheltenham for alternative quotations.

Bob Drew (MS Kidderminster) drew attention to the recent relaunch of an enlarged Central Region Group of the FRMS. The Chairman welcomed this development and commended Gordon Wainwright's role in it.

Cliff Surch was unhappy about a letter that Hinckley GS had received from Reg Williamson. The Chairman replied that the matter would be referred to the next meeting of the Committee.

Ian Bailey (Hove) enquired whether FRMS provided financial help to small societies. He was

advised that it did not; all Societies are independent entities. Tony Chanter (Sunbury MC) enquired as to what happened to the assets of defunct societies — did they revert to FRMS? He was advised that individual societies could decide what to do, and some examples were quoted.

The Chairman announced that next year's Annual General Meeting would be held at Kettering. He summed up the Meeting by saying that whilst there were some disagreements, the air had been cleared and he believed that in general the Federation was now in good shape.

Tyler Quartet

In the evening after the AGM a most enjoyable dinner was served in the Mansion House Hotel and after the dinner the Tyler Quartet presented a short recital to the seated diners. The members of the Quartet are students at Trinity College, Greenwich.



The recital comprised two works: The Divertimento in F, by Mozart, followed after a short interval by the 'Emperor' Quartet by Haydn. The Divertimento is a pleasant work, tuneful and more subtle than immediately is obvious. The Haydn is one of the best known quartets ever written, everyone knows the tune of the slow movement which, of course, became the Austrian National Anthem; all four movements are delightful and far from easy to play effectively.

As they are students, one cannot expect the ultimate in polished playing, but both works were played with skill and obvious enjoyment, and with a freshness which was most pleasing. The playing of the viola and cello were especially noteworthy, however the acoustics did not flatter the violin tone.

AB

Seen at Eastbourne



John Bulman 1909 - 2003

An appreciation by Reg Williamson

The peaceful passing of Vice-President John Bulman at the age of 93 on New Year's Day weakens yet once more, an increasingly tenuous link with a Federation of former times.

So far as my records can tell me, John was involved with the FRMS over 40 years ago but it could be greater than that. Certainly, his name appears as a Committee member in the early sixties. My association with him began in the early seventies when he managed the finances for the Hoddesdon Musical Weekend. With the election to Committee of a young upstart from Norwich, came the desire to innovate and above all, to persuade everyone to make radical changes in our long standing Weekend. One idea caused a considerable intake of breath and much shaking of heads for the perfectly understandable reason of cost — that we should engage as the top spot a nationally famous professional ensemble. Undeterred, our impetuous newcomer rang the leader of a well-known quartet, explained our problem and reached a unique deal — each member would be hired and paid individually an agreed sum at the end of the recital and for far less than half the normal fee. To

John's credit, he only blinked a couple of times at such unorthodoxy but he took it in his stride.

With his encouragement, not only was the innovation a great success but was repeated at least three more Weekends. In 1982 John succeeded me as Vice-Chairman after I had relinquished Office; but after reverting to the Committee later, he too, stood down and in 1989 was appointed a Vice-President in rightful recognition of his exceptional service.

John had many interests and hobbies but it can be safely said, that music was his one consuming passion. He was President of the Kettering Society

and a founder member of Leicester RMS; he also attended meetings of other Societies in the area and often beyond, sometimes as a visitor or to present a programme. He and his late wife Doris travelled widely to many live musical events and Festivals. It was obvious to all who knew him that despite a serious handicap for any music lover, that of increasing deafness, he was resolutely determined to live life to the full.

His devotion and loyalty to the Federation is almost legendary. No one recalls him missing an AGM, the exception being that of 2000 in Durham which many also missed because of the serious flooding countrywide.

For last year's AGM in October, he and his daughter Christine travelled to Eastbourne. Then, much to the amazement of everyone, they returned to Leicester that same evening when the proceedings ended at about nine o'clock. He was held in great respect by many and we always looked forward to seeing them both.

In a tribute to John at the Service of Thanksgiving held at the United Reformed Church Leicester, the FRMS was represented by Vice-President Marjorie Williamson, Secretary Tony Baines and

Chairman John Davies. In an address, Marjorie told a packed congregation that between her and her fellow Officer, "there was an equal mixture of respect and genuine affection. During the years she was Secretary, he was a wonderful support, always managing to call just at the right moment with his wise counsel and encouragement. Because of this and his unfailing kindness it was always a pleasure to give this lovable bear of a man a big hug. John, we shall all miss you very much".



Vice Presidents Marjorie Williamson and John Bulman; Kettering, July, 2002

New Committee Member

As reported earlier, Bob Astill has been voted onto the FRMS Committee; Bob writes: "I was born in 1954, a Coronation baby, to a small family in Derbyshire. I have an older brother with family and my mother. My brother introduced me to classical music when I was seven years of age. At the age of ten I attended my first concert at the City Hall Sheffield, to see the Hallé and Sir John Barbirolli; I remember the programme included Capriccio Espagnol but the rest escapes me. A spell in London during the 80's was an excellent opportunity to take advantage of the classical music scene and I have spent many happy evenings at the Festival Hall.



Bob Astill

Nowadays, I live on the Isle of Wight and am Treasurer for the Newport RMS; we have a thriving Symphony Orchestra on the island too! I visit my family usually, once a month and try to pull in a concert at the Symphony Hall in Birmingham, one of my favourite venues. I like most kinds of music, not only classical, and am interested in classic Hi-Fi, motorcycling, photography and computers. I run a small company supplying decorators' materials in Newport and like travelling and exploring new places when time and funds permit. I'm looking forward to my time on the Committee of the FRMS, helping in any way I can, thanks to those who voted for me".

Invoices for Affiliation Fees

In August of each year the Treasurer sends invoices to affiliated societies for their affiliation fees, PRS royalties and PPL licence. About 10% of affiliates alter the totals (predominantly due to falling membership) and submit a cheque for the lower amount. These alterations are made in spite of a prominent plea not to do so on the invoice.

Brian Cartwright explains why an altered invoice cannot be accepted:

"The Federation's financial year is from 01 August – 31 July each year. Towards the end of July I have to inform the Performing Rights

Society (PRS) of the total membership of the affiliated societies and it is this figure that forms the basis of the PRS fee. Consequently, if affiliates do not advise the Federation of changes in their society membership then I have to use that which was submitted on their previous year's invoice.

"Where a society ceases to exist and, sadly, it does happen to one or two each year, then the Federation still has to pay the PRS fees (and the PPL Licence which is charged on the basis of the number of affiliated societies) even though it is an unrecoverable cost to the Federation.

Because the Federation has the commitments to PRS and PPL which are, effectively, paid in arrears regarding the basis of the charge then affiliates, too, are required to pay their dues on the same basis. I cannot stress too strongly the importance of affiliates keeping the Federation's officers (myself and the Secretary) informed of any changes occurring in their society.

Now that the annual general meeting of your society is imminent this is a good time to notify the Secretary or Treasurer of your current membership levels before the invoices are prepared at the end of July. Details of how to contact these officers are to be found at the back of this issue of the Bulletin."

Patrick Russell

With sadness we report the death in January of Patrick Russell, Chairman of Tavistock RMS and former member of the FRMS Committee. He was aged 70 and died after a long illness. Patrick was a chartered accountant, who spent the early part of his professional career in the City of London. Later he worked for an American multi-national company engaged in electrical manufacturing. He moved to Plymouth during this time, and since 1985 ran his own accountancy practice. Among spare time interests he has been an inveterate collector of recorded music and travelled the world for opera and music festivals. He was equally passionate about railways and cricket. He was Chairman of Tavistock Recorded Music Society for many years.

He was elected to the FRMS Committee in 1999 and proposed major alterations to the accounting system; however he resigned from the Committee in 2000 but rejoined later in the same year. Alas due to illness he had to retire from the Committee in 2001. He is deeply missed by his many friends and colleagues in the FRMS.

L E T T E R S

Music Performance Licensing Laws

You may have heard or read recently of changes to the licensing laws which the Government proposes to introduce. What many people may not have realised is that if these changes become law it will have an extremely harmful effect on music performance and rehearsal throughout England and Wales.

This has nothing to do with the licences which the Federation of recorded music societies obtains from the Performing Right Society and Phonographic Performance Ltd on behalf of its affiliates. Indeed, public performance of recorded music appears to be unaffected. However, members of recorded music societies cannot afford to adopt an "I'm all right, Jack" attitude. Anything which restricts live music will surely have a knock-on effect on recorded music. But, more than that, the proposed legislation could directly affect the activities of Recorded Music Societies. The legislation is drawn in such a catch-all fashion that it would be illegal for a presenter to use a piano to illustrate aspects of his or her presentation unless the venue had a licence for public music performance. Even worse, although such a licence would also cover an occasional (or regular) live programme, the artistes would not be able to rehearse (yes, really!) anywhere other than in a private house unless their rehearsal venue also held a licence!

Essentially, what the proposed legislation will do is legally redefine the notion of "performance" to include "performance and/or rehearsal." All venues (and this includes any church holding rehearsals or performances not directly related to the religious function of the building) will be subject to a Public Entertainments Licence. Although no suggested fees have been published, there is talk of fees being £500 to £1000 per annum.

This will do immense harm to both amateur and professional music, drama, and dance. Informal rehearsal venues will be a lot thinner on the ground as smaller organisations that play host

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L E T T E R S

to choirs, amateur theatre, musical groups, and concerts, will simply not be able to afford the licence. It will be illegal even to burst into song spontaneously in the pub, as the current two-in-a-bar rule will be abolished, and any "entertainment" at all, however informal, will require a licence. Currently suggested penalties for failure to comply include a £20,000 fine or a 6 month prison sentence. Not only the administrator of an unlicensed venue but also any musician performing in such a venue would be criminalised.

This threatens the whole spectrum of musical performance, from performances of, say, The Dream of Gerontius in Worcester, Hereford or Gloucester Cathedral as part of the Three Choirs Festival, via school performances, music at weddings and hospital concerts, right through to folk sessions in the local pub (a spontaneous activity encouraged in Scotland and Ireland!).

Such draconian powers are totally unnecessary, and make the former Taliban régime in Afghanistan seem quite benevolent! This whole bundle of legislation is utterly ill-conceived and if its potential effects were not so serious it would be laughable. It suggests that the ministers and civil servants involved in drafting it are totally detached from the real world.

Early indications are that despite vigorous representations from the Arts Council and the music world the Government shows little sign of responding to their concerns. It is therefore essential that all music lovers act now to secure the future of music in this country. There is a petition on the Internet which you can add your name to, but it will be of far more use for you to write to your MP at the House of Commons. Ministers may pay little heed to petitions but will sit up and take notice when a back bench rebellion is threatened.

Allan Child

Editor: Although this legislation is intended to cover live music rather than recorded music, the FRMS Committee is very concerned about this legislation as The legislation is opaque and several affiliated societies do give concerts of live music or include recitals consisting mainly of recordings but containing brief live extracts. The information above represents the position as in January; when this edition of the Bulletin reaches your hands, the position may be changed and the final legislation may possibly be enacted.

The Bulletin

As a long standing member of recorded music societies, first with Banstead, Surrey where I was Secretary and subsequently Chairman and now with the Canterbury Recorded Music Society, I can say that the new improved format Bulletin is a magazine which makes a most interesting and helpful read.

I have been involved with music in one way or another for many years and now lead a music appreciation course for the 'White Cliffs' U3A. I find that the Bulletin articles are of great help in devising a course. For 2003 I have settled on two composers — Berlioz, whose bi-centenary is this year (and I shall need lots of new CDs) and the other is Tchaikovsky — another complete individualist.

I am looking forward to another year's Bulletin
Barbara Horton

Editor: thanks for these kind comments, it makes a pleasant change from letters from societies where they are reducing their numbers of Bulletins as an economy measure!

Equipment

It was very interesting to read from the last Bulletin the opinion that "Societies should never use worse equipment than any member has at home". This is perhaps a counsel of perfection as some members do possess equipment of extraordinary merit (and corresponding cost!). However I have visited several societies where, alas, the reproduction is decidedly sub-optimal.

Strangely enough this is not noticed by many people who are very knowledgeable about music — this is probably because they are listening to the music rather than to the sound.

One of the problems which afflicts many societies is that they have limited or no storage space and therefore equipment is chosen because of its portability rather than by its sound. This can be a very real problem, usually with no easy answer.

However I have met several people whose enjoyment of music played by their society is very much reduced because of deficiencies in the reproduced sound. Such members are easily lost, which is a pity. I implore societies to ponder hard about the advice given.

Con Cuac

The famous annual FRMS Musical Weekend

*will be held from April 25 - 27th 2003 at the Moat House Hotel
 Stratford Upon Avon*

Guests & Presenters will include...

Brian Couzens, Founder and Managing
 Director of the innovative Chandos Records ...

Jennifer Bate, internationally respected concert
 organist...

Antony Askew, formerly with the BBC as pro-
 ducer, studio manager and announcer....

Bryce Morrison, well-known writer, reviewer
 and music adjudicator...

Our very special guest will be the distinguished
 soprano...

Dame Margaret Price
 in conversation with Edward Greenfield

and as always, a live recital, to be given by the
 Singh Quartet

The programme will include quartets by Mendels-
 sohn, William Alwyn and Ravel

Additionally, a large screen production from
 DVD of Puccini's "Tosca" with Placido
 Domingo as the painter/revolutionary
 Cavaradossi, Raina Kabaivanska as the fiery
 prima donna and Sherril Milnes as the elegant
 but sadistic Scarpia. "A really exciting produc-
 tion made on the actual sites in Rome by
 Gianfrancode Bosio"

Plus a demonstration of Surround Sound by
 PMC Ltd. ... and of course, everything for
 your creature comforts; good food and
 congenial company!

Interested?

Then quickly contact Tony Baines, FRMS Sec-
 retary for a programme and booking form.
 Further programme details are obtainable
 from Reg Williamson.
 (addresses etc. on the back page)

Falla's Seven Year Itch

Many of the photographs of Manuel de Falla show a short, bald headed, desiccated bachelor with a black suit and bow tie. So we readily accept the view of many musicologists that there was never a woman in his life. But there may have been two women of whom he thought passionately, as will emerge in this story. Paradoxically, he had a deep, life-long faith, yet he wrote no major religious work. No mass nor requiem. He worked meticulously, wishing to be away from distracting noise and relishing his privacy, yet he moved home relatively frequently, seldom staying for more than seven years in one town. Falla is the finest Spanish composer since the Renaissance, with the capacity to capture and portray the spirit of his country.

Early Years

Falla was born in Cadiz on 23 November 1876, to an affluent family. He carried the songs of Andalusia in his blood and his Moorish nanny sang him to sleep with Arabian melodies and told him their tales. His Catalan mother taught him piano, sending him to the best Cadiz teachers. At nine years he played in public Haydn's *Seven Last Words of Our Saviour* (piano for 4 hands), with his mother. He attended the salons of two prominent musical families, beginning to perform with them and attending concerts and operas. He created an imaginary city of Colon, making up mock magazines, even a taxation system and a puppet theatre for which he wrote a *Don Quixote* play and an opera to entertain his sister and brother. After winning a piano playing competition of Madrid Academy of Music, from 1890 he went regularly to Madrid for lessons from the Conservatoire teacher Trago. His urge to compose grew and he wrote chamber pieces for public and salon performance.

Madrid

In 1896 the family moved to Madrid and the

following year he entered Madrid Conservatoire, winning prizes and completing the seven year course in two. Sadly his family fortunes foundered and he was reduced to giving piano lessons for 2 pesetas or less, while he wrote works for the piano. He developed a fierce desire to study and work in Paris and, in the absence of a patron, began to compose zarzuelas (Spanish comic operas) to raise the finance. He completed five, only one being performed to modest success. This form was below his lofty standards and he suppressed all five, although there is an echo of one in the Corregidor's *Dance in Three Cornered Hat*. While writing the successful song, *Your Beautiful Blue Eyes*, and other pieces, he studied for two years with the composer Felipe Pedrell, teacher of Albeniz and Granados, who exposed him to wider musical influences, introducing a clarity and purposefulness to his work. His *Allegro de Concierto* won a 1903 prize for bravura piano pieces.

Life is Short (La Vida Breve)

In 1904 he began work on this opera, which was to make his name. He completed it for an opera competition the following year, the day before he was to play in a piano competition. Amazingly, he won both, opening the possibility of becoming either a piano virtuoso or a composer. The opera, redolent of Andalusia, is the story of a gypsy girl, *Salud*, who has been seduced by *Paco*, only to be deserted by him. At his wedding feast, to the rich *Carmela*, she appears, reproaches him and falls dead at his feet. While writing it, Falla had hopes that his romantic feelings for a cousin might be returned. He seems never to have gained the courage to express his feelings fully to her and letters from his spiritual adviser told him to cease torturing himself and forget it. Romance too was short. Worse came with the failure of the *Teatro Real Madrid* to perform it: one of the prizes of the competition. For him romance and honour were in short supply.

Paris

His friend Turina wrongly led him to believe there was a post lined up for him in Paris, but when he arrived in 1907 all he could secure was the job of pianist to a touring theatre company, which soon failed. He had already developed contacts, meeting



Dukas on his first day, then Ravel, Albeniz, Vines, and Debussy. Dukas advised him against attending D'Indy's Schola Cantorum, suggesting that Falla come to him with any help in orchestration. His friends were impressed with the score of *La Vida Breve*, which he polished further, with their help securing the premiere in Nice on 1 April 1913. Performances followed in Paris and Spain, Victoria de los Angeles scoring a massive success when she first came to Covent Garden. Next he completed *Four Spanish Pieces*, having received financial support from the Spanish Royal House through Albeniz, the premiere in Paris came on 27 March 1909 by Vines. The publisher Durand offered 300 francs to publish this work, 50 francs more than he paid Debussy for his *Quartet*, having rejected Ravel's offer of his *Quartet* without fee. The four pieces show a considerable



technical advance, from his early piano works and are of Aragonese, Creole, Castilian and Andalusian character. He immediately began to compose *Three Melodies* based on Gautier poems: *Colombes* (doves), *Chinoiserie* and *Seguidile*, premiered in Paris on 4 May 1910. Their text and musical language is French and represents his homage to the new French music, using impressionist devices. If Debussy and Ravel had written Spanish pieces, surely we can allow Falla a French moment and give them due credit. In 1911 he travelled to London and gave a concert in the Aeolian Hall, at a time when he had already begun work on *Nights in the Gardens of Spain*. On his return the ill health which dogged the rest of his life began. Towards the end of his time in Paris he started work on *Seven Spanish Pieces*, completing it in July 1914, the premiere coming in Madrid on 14 January 1915. These songs are simultaneously music and dance and have strange evocative power. We hear raucous notes, cleverly broken and lowered, the vocal tremolos, the harsh sobs of the cantor. The impending advent of war convinced Falla to return to Madrid, leaving behind his great friends and, in the rush to catch his train, his black toupee, hereafter exposing his copious ivory patch.

Love the Magician (El Amor Brujo)

His second period in Madrid contained his golden years. In 1914 the great gypsy dancer, Pastora Imperio told Martinez Sierra (who had

contributed the text for an earlier Falla work) that she wanted a song and a dance from him and Falla. Gradually this project developed into a gitanera, with songs, dances and spoken passages, Falla hearing from Pastora's mother ancient songs and tales, of which he captured the Andalusian essence. It is the story of a gypsy girl whose love for a suitor is tainted by the spectre of her dead lover. She casts a spell summoning his spirit and has a beautiful friend dance with it; they kiss, the spirit is exorcised and she is free to be alone with her lover at last. The *Ritual Fire Dance* is at its centre. Pastora sang the songs as she danced at the premiere in Madrid on 15 April 1915, but it was not a great success. Falla revived it as a sextet, then a suite for orchestra and finally, with the words largely excised, the ballet, which had its premiere in Paris on 22 May 1925.

The theme of love struck deeper. It is said that while working on it in 1915 Falla may have had a breakdown, caused by his passionate, unrequited feeling for Pastora. But, maybe Pastora was the source of the story, as Rubinstein said she thought she was irresistible, assuming that he too was enamoured, whereas Rubinstein's admiration was for *Love the Magician*. He valued Falla's work highly and Falla responded by writing *Fantasia Baetica*, the last of his overtly Andalusian works.

Madrid - The Golden Years

Between 1914 and 1920 came the premiere of *Seven Spanish Songs*, *Love the Magician*, *Nights in the Gardens of Spain* and *Three Cornered Hat*. With many interruptions, it took from 1909 to 1916 to complete *Nights*, developing it from the idea of 4 nocturnes, inspired by the paintings of Santiago Rusinol. The publisher Max Eschig gave Falla a monthly income in return for the rights to *Life is Short*, *Nights* and future works, freeing Falla to compose and perform. Falla had never visited Granada, yet no-one has surpassed his depiction of the murmurs of the fountains and the pungent sensual fragrance of the myrtles of the Alhambra and Generalife. Falla wrote: 'to evoke places, sensations and feelings.... the thematic element is based on the rhythms, modalities, cadence and ornamental factors which characterise Andalusian folksongs, which are rarely used in their original form; the instrumental work is often marked by certain effects unique to

folk instruments. It is not a piano concerto, the piano being used to enrich the orchestral effect. Falla was troubled that a theme in it was also present in a zarzuela of Vives, until he realised it was a tune played by a blind violinist outside the place where both had once roomed. It was premiered in Madrid on 9 April 1916.

Three Cornered Hat

Diaghilev wanted a danced version of *Nights for his Ballets Russe*, but Falla knew it was unsuitable and agreed to a commission, based on an adaption of the Alarcon story. World War 1 presented financial problems for Ballets Russe and Diaghilev agreed to the performance of it as a mimed drama, with music, titled *The Magistrate and the Miller's Wife*, the premiere being in Madrid on 7 April 1917. It was a success and Diaghilev saw it several times, it being agreed that it must become more choreographic, particularly in the second act, whose length was extended. Falla's lawyer helped Diaghilev sort out his financial problems and the premiere of *Three Cornered Hat* came in London on 22 July 1919, choreography by Massine and décor by Picasso. The story makes fun of an old magistrate, who flirts with the happily married Miller's wife, who leads him on, causing him to become a laughing stock. Finally, the magistrate is mocked in effigy by the villagers. Its instant success led to two suites from it, this work marking Falla's gradual move from the regional to the national realm.

Granada

The death of both parents in 1919 freed Falla to fulfil a wish to live in Granada in 1920 and he began the longest sojourn of his adult life, with his sister as his housekeeper and amanuensis for the rest of his life. He had faithfully contributed to his family's upkeep. Even during his poorest days and now his publisher went bankrupt; somehow he seldom had prolonged periods without financial cares. By February 1921 he had found a house at the foot of the Alhambra hill, with a spectacular view of the Sierra Nevada and the La Vega plain, but sadly Granada proved to be too noisy for a composer for whom deep concentration was vital. Now an international figure, he was surrounded by intellectual friends, including Lorca, and his overseas trips were frequent, despite his



deteriorating health. After his visit to London in 1911, he had been hospitalised followed by a steady decline, possibly linked to his lungs and his compulsive smoking. Work continued on *Master Peter's Puppet Show*, commissioned by Princess de Polignac, based on an episode in *Don Quixote*. The work is a series of musical sketches, linked by interpreters' speeches, resembling the chanting of a prayer or the penetrating call of a street crier and by an internal unity of expression, style and technique. It does not have heavily accentuated rhythms or a typically Spanish style. Falla was now moving from a national to an international composer. He studied the music of the Spanish classical period (15th and 16th centuries) and popular music of his own time. Its premiere was in Seville on 23 March 1923, followed by a performance in his patronesse's salon, with Wanda Landowska at the harpsichord, these demonstrating his ability to handle more modest orchestral forces. The story revolves around the Moorish captivity and the

attempt to rescue Princess Melisendra by her husband, with the intervention of Don Quixote. In this period his work was competing with that of Janacek, Respighi, Stravinsky, Ravel, Schoenberg, Vaughan Williams, Hindemith, Szymanowski and Faure. Lorca, the poet, dramatist and musician, shared Falla's interest in puppet theatre and together they organised the festival of *cante jondo* in 1922, the ancient Spanish singing style which predates flamenco. Surprisingly, the deeply religious Falla found the undisciplined, unconventional 23 year old, who scorned the Catholic church, an amusing and stimulating companion. During 1923 Lorca worked to produce a libretto for a collaborative opera; it was never completed, having wasted valuable time of Falla's. Lorca was arrested and murdered by the Falange a month after the outbreak of the Spanish Civil War in 1936. On 18 August Falla went to the Granada Civil Government building to plead for Lorca's release, only to be told that he had been killed that morning.

To return to the 1920s, Falla interrupted work on a concerto to compose *Psyche* (for voice, flute, harp, violin, viola and cello) to words by Jean-Aubry. It has a French atmosphere, with Spanish ceremonial from the saraband rhythms. It is softer than *Master Peter*, with more delicate sounds and is more elaborate. Its premiere was in

Barcelona in December 1924. His Concerto for flute, oboe, clarinet, violin, cello and harpsichord or piano has solo parts for each and is often called the harpsichord concerto. Wanda Landowska played it at the premiere in Barcelona on 5 November 1926. However, she found it wrong for her technique, dropping it from her repertoire, yet bitterly resenting Falla playing it. A rift formed, which she finally attempted to heal with a gift of flowers. They proved to contain snails eggs, which hatched in his home: too little, too slowly.

To escape the noise of Granada and the worsening political situation, Falla spent large parts of 1933 and 1934 in Mallorca, and *Balada de Mallorca* is a product of this, a capella choir piece based on Chopin. Between 1920 and 1938 he wrote homages to four men he admired and who had helped him: Debussy (for guitar, with echoes of *Soiree dans Grenade*), Dukas (for piano, echoing his piano sonata), Arbos, the conductor who championed his works (fanfare for horns, trumpets and drums), Pedrell (orchestral

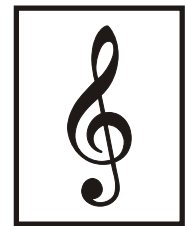
with themes from his teacher's neglected opera *La Celestina*). In 1938 he arranged them in an orchestral suite, whose premiere he conducted in Buenos Aires on 18 November 1939.

Civil War

From 1931 the political situation caused him concern, this period also marking further deterioration in his health. It is not clear whether the prime cause was rooted in the privations of his early manhood, his intestines having been punctured by the hook of a dental bridge, or a lung condition, possibly tubercular, linked to his obsessive smoking. In 1931 he protested to the prime minister against the destruction of churches and convents in Granada and he exhorted his countrymen to meet their responsibilities and keep the peace. Gradually the fear of civil war grew in him as the political factions tried to coerce him into supporting them, this continuing after the outbreak of war in July 1936. In 1938 he was nominated as president of the



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Spanish Institute; he refused using his health as an excuse. His letterhead incorporated a cross with the letters PAX across the cross member. The constant attempt to use his name for political credibility continued to the end of his life. In 1940, against his wishes, the Spanish Musicians Union published a number of his early works, which he wished suppressed. However, before that, at the end of the civil war in April 1939, he became one of the many intellectuals to go into exile, finding the prospect of life under Franco impossible to contemplate. The repression in Granada had given Falla a taste of Fascist government, little work emerging between 1936 and 1939.

Argentina and Atlantida

On 18 October 1939 he arrived in Buenos Aires, with his sister and the pianist and long time friend Frank Marshall. The voyage from Barcelona had taken him through the Straits of Gibraltar, past Cadiz and across the legendary site of Atlantis. Significant because from 29 December 1928 he had been working on *Atlantida* to a text of the poet Verdaguer. The sweep of the subject covered the whole of Spain from the Pyrenees ablaze to the Gardens of the Hesperides, then Hercules cleaving the Mediterranean to form the Straits of Gibraltar and to induce the flood which submerged Atlantis. He sought to link its re-emergence with the discovery of America by Columbus and Spain's Golden Age. He had long wished to write a mass to fuse his religious ideas into a musical work and the scenic cantata *Atlantida* became this for him, also celebrating his native Cadiz. So he was now coming full circle to the 11 year-old boy with his secret city of Colon, on which he had based his first (lost) opera of his youth. He taught himself the form of Catalan used in the 1870s when Verdaguer's poem was written and before his exile he had sat looking out from Cadiz towards Calypso's island of Las Palomas, writing down the chords he heard from the sea. Unlike other works in the latter part of his life, it is scored for a large orchestra and two choirs, one invisible for the narration and comment, while the other portrays the dramatic events. In it he realised his ambition to combine the music of different regions of Spain in one work; in the opinion of Halffter it was his most universal piece, which is beyond any limitations and any national or stylistic debates.

Final Struggle

His time in Argentina was a period of struggle, his health and vitality ebbing, his royalties unpaid

because of World War 2. After a short period in a lake side villa, he moved 23 miles from Cordoba to Alta Gracia, a town of 3,000 souls, of gentle climate, quietly looking towards the Sierra de Cordoba and reminding him of Andalusia. When his health permitted, he worked on *Atlantida*, but never quite reaching its completion. On 14 November, days short of 70, his heart gave out. There was a magnificent funeral in Cordoba, then the Spanish State took possession of his body, carrying it to Cadiz, where it was interred in the Cathedral, after an impressive procession. The manuscript of *Atlantida* was passed to his brother



and sister, who took until 1954 to pass it to his disciple Ernesto Halffter. Falla had completed the prologue and parts 1 and 3 and Halffter spent seven years faithfully completing part 2 from the sketches and alternative versions, which contains the beautiful Madrigal to Cadiz and orchestrating part 1. The premiere of the concert version was

in Barcelona on 24 November 1961, with a staging at La Scala on 18 June 1962. Halffter went to Franco to propose a performance of it in celebration of the 3000th anniversary of the founding of Cadiz by the Phoenicians, explaining that this work was the Parsifal of Spain. Having claimed Falla's body and reputation, the unmusical Franco said No. There was, however, one posthumous triumph for Falla. The Teatro Real Madrid had reneged on staging *La Vida Breve* in 1905 and when it reopened as an opera house in 1997, at last they put it on, *Three Cornered Hat* forming the rest of the programme.

Those who suggest that his output should have been greater forget the meticulous precision of each work and the importance, musicianship and beauty of *Atlantida*. Falla was a man of great compassion, who abhorred conflict and had something new to say, though musically and temperamentally he was no revolutionary. He wrote intensely Spanish music evocative and sensitive, using the spirit, rhythm and melody of the popular song and capturing this for us forever.

Anthony Barker©

ARTISTRY, CRAFTSMANSHIP or DRUDGERY?

Writing an orchestral score, by Arthur Butterworth

Many, many years ago, long before the computer was invented, when only in their wildest flights of unattainable fancy might composers ever have dreamt of the possibility that such a thing as "Sibelius '7" or a similar device might someday be invented, my father bought me a set of books: "The New Musical Educator", a compendium of instruction in various aspects of the art and practice of music.

The chapter that influenced me probably more than anything else in the whole set of volumes, was written by a music academic and distinguished critic of the day, long since forgotten, but still deserving of more than a passing acknowledgement: William McNaught. The title of the chapter was simply - "ORCHESTRATION". For the absolute beginner it set out in the most basic terms what the word meant.

What follows then, is a paraphrase of that essay, where necessary brought up-to-date for the interested amateur musician of today, and the well-informed music student who might already claim to know all there is to be known about the orchestra and how to write for it.

Orchestration is the product of knowledge, skill and toil. The basic knowledge can be gained by reading technical books, but the skill in practising the art and craft can only be gained by long experience, and best of all by actually playing an instrument and sitting for many long hours of rehearsals and concerts within the ranks of an orchestra.

There is a gift of orchestral insight that appears to be granted at birth or not at all. A number of minor musicians have possessed it; but it was denied to several of the great composers. In this it is not unlike the gift that some conductors are naturally endowed with: no amount of sophisticated Conservatoire training, or lofty university degree can guarantee that the student will become a celebrated conductor, or have the creative genius that makes a great composer, or spark of insight that is the mark of a born orchestrator. Nevertheless, orchestration, like other aspects of musicianship can, at least to some extent, be taught.

As already remarked, some of the most gifted

orchestrators have been only modest composers: practical men, often with a theatrical background; opera and ballet composers, whose often hurried tasks have been to orchestrate music (not necessarily of their own creation) with skill and speed, and more often than not with scant instrumental forces at their disposal. Such down-to-earth conditions required them to be imaginative, inventive and resourceful. Many ballet composers have been admired for their skill in creating sparkling, effective, yet eminently practical orchestral scores that enhance the music in the best possible way, and not least, are grateful and satisfying to play. On the other hand some of the great composers of serious symphonic music, while having been inspired to create masterpieces of music as such in itself, have been unimaginative and uninspired manipulators of orchestral technique. Schumann and Brahms, being undoubted giants of the classical-romantic period were, after all, rather dull when it came to clothing their lofty creations in the most effective orchestration.

So what does the process of orchestration amount to? Most early drafts of a passage of music are likely to be sketched out, if not invariably for the piano, at least on two staves so that the melody and its accompanying bass line and inner harmonies can be seen, and perhaps suitably played at a keyboard. This at least gives some idea of what the music is intended to sound like. Orchestration is the process of sharing out, or allotting to the available instruments of the orchestra, the various constituents of the original rough sketch. Quite apart from the artistic skill and imagination that the orchestrator needs to bring to the task, there is a more prosaic, but equally necessary labour to be undertaken: that of actually writing it all down by hand. (Remember, the computer is of very recent development, and is still not the complete answer to the problems involved in this basic task).

Whereas the initial sketch might be on just two conventional piano staves, a treble and a bass; the orchestral page might contain anything



from say 12 to 36 separate staves, usually one for each instrument; although sometimes a pair of wind instruments might share a staff between them. The original sketch has then, to be suitably and appropriately expanded to fill in the other staves. This large page forms what is known as the 'full score'.

The etymology of the word 'score' is not especially important; loosely speaking it means the page or pages on which any music is written, so that 'full score' means the large page or pages on which music for a whole orchestra, or indeed any other group of instruments or vocal lines are written.

The toil of writing out a full-score by hand, needs to be considered: by comparison literary labour is trivial indeed! Copy out a page of a sonnet by Shakespeare, or even a novel by Emily Brontë, and then take one page of a full score, say of Wagner's 'Tristan und Isolde', Imagine this task multiplied a thousand times (roughly the number of pages in the full score of the whole opera). This is the magnitude of copying music compared with merely writing lines of words. Words can be copied fluently and speedily because written language is formed of a few conventional symbols - the letters of the alphabet formed into familiarly-recurring word patterns. Musical symbols are infinitely more complex and variable. It might take a minute or so to read what is printed on the page of a book, so compact is word-printing, but a page of music might take only a second or two to play through, yet its printed symbols are immensely complex, hence a piece of music takes up far more space on the printed page. Whereas perhaps forty or fifty lines of spoken language can be printed on a page; just one 'line' of music, when expanded into a full score, where each instrument has a 'line' to itself when all these individual lines are performed (or, as one might say 'read') at the same moment, takes a whole page! This indicates yet another way of regarding the enormity of the task of writing out a full score.

Once the play or novel has been printed, it can be reproduced any number of times for the actors to have an identical copy, or the individual reader to read for himself. But the full score has to be, as it were, broken down into separate parts for each individual player to 'read' from, since the 'lines' or

(as musicians call them, the 'parts') are unique in themselves; each 'part' (or 'line') is different: what is appropriate for the 1st flute to contribute to the whole ensemble is quite different to what the 2nd flute, or 1st oboe, or 3rd trumpet or any other instrument in the orchestra is required to 'read' (and thus play). So that having finished the immensely arduous labour of copying the original full score from the rough draft, the composer's or the orchestrator's task is still not finished. From this neat and legible full score has to be copied all the separate lines or parts yet again, but this time on separate sheets of music paper, one for each player. A thirty-minute symphony might run to

200 pages of full score, but each individual instrumental part has then to be copied as well. The string instruments usually have the most notes to play, and perhaps the percussion the least; so that the 1st violin 'part' might in itself, when copied or extracted from the full score, run to 20 or 30 pages. Before easy computerised reproduction of pages of music, almost all new music had to be copied by hand; not just the first copy, but in the



case of the many string players in an orchestra, several hand-written copies of the first laboriously made copy. If there are twelve violinists playing the 1st violin 'part' they will need at least one copy between two players (since two players sit to a desk and read from a 'part' between them). This means six copies have to be made by hand. The same goes for the remainder of the large number of string players. On the other hand the wind players have to be provided with just the exact specific 'part' copied for their particular instrument. So, for example an orchestra of, say eighty players, comprising perhaps sixty strings, (for which there will be thirty copies of their particular parts: violins, violas, 'cellos, and basses) for the wind players there will need to be another twenty separate 'parts' (unique copies) for the individual (i.e. not duplicated like the string 'parts').

Of course, music printing, had been a specialised form of printing from very early baroque times, but in the first instance before a piece of music was undertaken by a printer and carefully engraved (so that an infinite number of copies could be made from it) it had, first of all, to be copied by hand in order to try it out, to see if it really worked in actual performance, before

embarking on the expensive process (and even more laborious than hand copying) of engraving it for commercial exploitation. All the world's great music had first of all to be copied by hand, and much of it - especially from the early twentieth century - is still only available in hand-written copies (easily photocopied now, of course). Many publishers of serious orchestral music have never engraved, and printed for sale, a huge amount of music by distinguished and successful composers of the past century or so. The separate orchestral 'parts' (colloquially - 'the band parts') remain in manuscript and are available only for hire, although many of the full scores of such works are printed and available for anyone to purchase and study.

It has been stressed what a labour the art, and even more so the prosaic craft, of orchestration is. It caused Haydn so often to add at the foot of the last page of many of his symphonies, the words: "Laus Deo" - (God be thanked) that the labour was finished!

Lest it be thought that orchestration is a grievous labour comparable with that of childbirth, it must be pointed out that the result of hearing one's orchestration being played for the first time is as ecstatic to the orchestrator as the first sight of a new born child must be to the mother herself. Indeed, hearing one's newly orchestrated music for the first time is not unlike an orgasm.

©Arthur Butterworth

Some Notable Anniversaries for 2004

Compiled by Brendan Sadler

This year's most notable event is the centenary of the death of Dvorak. It is also two hundred years since the birth of Glinka, the so called "Father of Russian Music" and Johann Strauss 1st, the founder of the Viennese Waltz dynasty. Lovers of English music may like to celebrate the 125th anniversaries of John Ireland and Frank Bridge – both unfairly neglected. Andre Previn's 75th birthday will probably be the cue to play some of his fine recordings (my favourite is his unsurpassed Rachmaninov Symphony No2) but it should also encourage us to explore his own compositions.

COMPOSERS – Born (b) Died (d)

07 02 1779	Boyce, William (Eng) d
14 03 1804	Strauss, Johann 1st (Aus) b
01 06 1804	Glinka, Mikhail (Rus) b
16 02 1829	Gossec, Francois J (Fr) d
28 11 1829	Rubinstein, Anton(Rus) b
19 06 1854	Catalani, Alfredo (It) b
03 07 1854	Janacek, Leos (Cze) b
23 08 1854	Moszkowski, Moritz (Ger) b
01 09 1854	Humperdinck, Engelbert (Ger) b
26 02 1879	Bridge, Frank (Eng) b
09 07 1879	Respighi, Ottorino (It) b
13 08 1879	Ireland, John (Eng) b
03 02 1904	Dallapiccola, Luigi (It) b
01 05 1904	Dvorak, Antonin (Cze) d
30 12 1904	Kabalevski, Dmitri (Rus) b
06 04 1929	Previn, Andre (US) b
11 08 1929	Hoddinott, Alan (Welsh) b



COMPOSITIONS

(fp = first performance; p = year published
this list is not exhaustive!)

1554	Palestrina, G	First Book of Masses p
1604	Dowland, J	Lachryme p
1704	Scarlatti, D	Irene(Opera) fp
1754	Rameau, JP	Zephyr(Ballet)
1804	Beethoven, L	Symphony No3(Eroica) Triple Concerto Fourteen variations in Eflat for Piano Trio Piano Sonata No21(Waldstein) Piano Sonata No23(Appassionata) Andante Favori for piano
1854	Meyerbeer, G	L'étoile du Nord(Opera)
	Balakirev, M	Quator Original Russe
	Berlioz, H	L'enfance du Christ(Oratorio)
	Brahms, J	Piano Concerto No. 1 in Dmin. Four Ballades Variations on Theme of Schumann Solemn Mass in B min
	Bruckner, A	

Liszt, F	Symphonic Poem - Hungaria - Orpheus - Les Preludes	Berkeley, L	The Dinner Engagement (Opera) Nelson (Opera) Trio for Violin, Horn and Piano Sonatina for Piano Duet Serenade for Violin, Strings and Percussion
Schumann, R 1904	Albumblätter for Piano	Bernstein, L	Film Score-On the Waterfront A Song of Welcome Le Marteu Sans Maître The Turn of the Screw (Opera) Still Falls the Rain (Canticle No. 3) 34' 46.776' for Prepared Piano The Tender Land (Opera) Piccola Musica Notturna for Orch. Sinfonia Concertante Sonata for Solo Violin American Rhapsody Grand fantasia and Toccata for Piano and Orchestra Dance Scene for orchestra Nocturne and Scherzo (Pn. 4
Alfven, H	Swedish Rhapsody No1	Bliss, A	String Octet Songs of summer Fantasia for Orchestra (rev. 1958) Fantasias for Clarinet and Piano Fantasy for Piano and Orchestra Concertino for Clarinet and Strings fp Ballet-Spartacus Ballet-Spartacus(sic) Dance Preludes for Clarinet and piano
Auber, L	The Blue Forest, Opera(1904-1910)	Boulez, P	Infidelio for Voices and Instruments Valediction for Clarinet and Piano The Saint of Bleeker Street (Opera) Harp Concerto Cantata for a Summer's day Symphony No. 5 Bucolique for Orchestra Matelote Provençale for orchestra Practical Cats for Speaker & Orch. String Quartet No2 David the Psalmist - Cantata Three Psalms for Chorus Concerto-Serenade: Harp & Orch Symphony No. 6 Elegy for Violin and Small Orch. Song Cycle, To Poetry The Idyll of Theocritus for Soprano and Orchestra
Bartok, B	Chrysothemis(Ballet) Rhapsody for Piano & Orchestra Burlesca Piano Quintet	Britten, B	Festival Overture Five Romances for Bass and Piano All on a Summer's Day for Orch. Fantasy for Trumpet and Organ Elektronische Studie II Klavierstucke V-X In Memorium Dylan Thomas The Dragon (Opera) Concerto for Flute, Strings & Percussion
Bloch, E	Symphonic Poem - Hiver - Printemps	Cage, J	Concerto for Bass Tuba andOrch. Violin Sonata in A min. This Day (Hodie) - Cantata Troilus and Cressida (Opera)
Bridge, F	Novelleten for String Quartet Violin Sonata	Copland, A	
Cassella, A	Symphony No. 1	Dallapiccola, L	
Debussy, C	La Mer L'isle Joyeuse for Piano Masques for Piano Fêtes Galante, 2nd series Koanga (Opera)	Diamond, D	
Delius, F	Serenade for String Trio p	Dohnanyi, E	
Dohnanyi. E	Impromptu for Harp	Finzi, G	
Faure, G	Welsh Rhapsody	Fricker, P R	
German, E	Siberia (Opera)	hands)	
Giordano, U	Violin Concerto	Hamilton, I	
Glazunov, A	String Sextet No3	Goehr, A	
Gliere, R	The Mystic Trumpeter for Soprano and Orchestra	Harris, R	
Holst, G	Violin Sonata	Hoddinott, A	
d'Indy, V	Orchestra Set No. 1 (1904- 1911)	Khacharurian, A	
Ives, C	Osud (Opera)	Kodaly, Z	
Janacek, L	Symphonic Poem- Lalla Rookh	Lutoslawski, W	
Jongen, J	Symphonic Poem -Baba Yaga	Lutyens, E	
Liadov, A	Symphony No. 6	Menotti, G C	
Mahler, G	Nine Goethe Songs	Milhaud, D	
Medtner, N	Three Symphonic Preludes to Oedipus Rex	Musgrave, T	
Pizzetti, I	Madama Butterfly	Piston, W	
Puccini, G	String Quartet	Poulenc, F	
Reger, M	Serenade for Flute, Violin and Viola	Rawsthorne, A	
Ropartz, G	Cello Sonata No1	Rochberg, G	
Roussel, A	Symphony No. 1, La Poem de la Forêt (1904-1906)	Rodrigo, J	
Sibelius, J	Symphony No. 3 (1904 – 1907)	Rubbra, E	
Stanford, C V	Incidental Music to Kuolema	Seiber, M	
Strauss, R	Violin Concerto	Sessions, R	
Suk, J	Sinfonia Domestica	Shostakovich,D	
Vaughan-Williams, R 1954	Asrael Symphony (1904 – 1906)	Sowerby, L	
Alwyn, W	Symphonic Poem - Prague	Stockhausen, K-H	
Arnold, M	Songs of Travel	Stravinsky, I	
	Lyra Angelica for Harp and Strings	Taylor, D	
	Sinfonietta No1	Thomson, V	
	Concertino for Flute and Strings	Vaughan Williams, R	
	Harmonica Concerto	Walton, W	
	Organ Concerto		
	Incidental Music - The Tempest		
Barber, S	Prayers of Kiekegard		
Bennett, R R	Piano Sonata		
Berio, L	Sonatina for Flute		
	Nones for Orchestra		
	Variations for Chamber Orchestra		
	Mutations - Electronic Music		

Life does not begin at 40!

By Brian Cartwright - Part 1

Using one evening that four of the best known “classical music” composers – Chopin, Mendelssohn, Mozart and Schubert – had all died before they reached the age of 40 I decided to delve more deeply into this fact. At the time of writing (November 2002) I have found 84 composers and 14 performers who did not live to celebrate their 40th birthday. Many readers will add to the famous four above with Bizet, Bellini and Gershwin quickly coming to mind.

Even the latest edition of Grove’s Dictionary of Music does not contain details of some of the composers that have come to light during my researches but musical knowledge is changing all the time and so we should not be surprised by this. In this article I will look at some of the lesser-known composers with a subsequent article devoted to performers.

Interesting facts emerge as the research continues. Did you know that Mendelssohn and Schubert were both born during the same seven-day period in the year of their birth and both died in the same 15-day period in the year of their death?

Other coincidences also emerge amongst the most interesting being those between Juan Arriaga of Spain and the Bohemian Jan Vorisek both of whom were regarded as child prodigies. Each of these two composers wrote only one symphony in the key of D and both died of tuberculosis at aged 19 and 34 respectively. The birth of Arriaga and the death of Vorisek have tenuous links with two more famous short-lived composers. Arriaga was born 50 years to the day after Mozart except that Arriaga was born on a Monday and Mozart was born on a Tuesday. In 1925 Vorisek’s burial place was cleared to make way for an open space honouring another composer; it was to become the Franz Schubert Park.

Lovers of the oboe (and I should declare an interest here) will greatly enjoy the music of Ludwig Lebrun who, like his father, was an oboist in the Mannheim orchestra. Ludwig became, perhaps, the leading oboist of the day publishing chamber works, ballets and oboe concertos with his compositions being described “as sweet as drops of nectar”. Lebrun married the soprano Francesca Danzi in the summer of 1778 and she sang at the inaugural performance of La Scala

Milan in August of that year. She commanded a prima donna’s salary but by 1782 it had increased by another 50%. Ludwig died in 1790 aged 38 and his wife died five months later aged 35. Both of their daughters followed musical careers with Sophie, the elder, gaining recognition as a pianist and being mentioned in the letters of Spohr, Weber and Meyerbeer. She, too, died at the young age of 34 but her younger sister Rosina was more fortunate and lived until she was 72.

It was the 2000/2001 Yearbook of our “bible”, “The Penguin Guide to Compact Discs”, that drew my attention to Casimir Cartellieri who was born in Danzig in 1772. He was a contemporary of Beethoven sharing the concert in Vienna when “the maestro” performed his Piano Concerto No.1. He was a very determined individual having left home at the age of 13 but who composed some of the most challenging music in the clarinet repertoire. It was said that those who wanted to play Cartellieri’s music during his times had to have the proper technical qualifications; anyone who has listened to his music would have to agree. Cartellieri died in 1807 at the age of 34 and his son wrote that his father “was often ill during his last years. His strenuous, restless work pace had ruined his health.”

Early death is not, though, restricted to European composers as the example of George Butterworth shows and the recently appreciated Scottish composer Cecil Coles, like Butterworth, perished in the First World War. So it is not necessarily poor health but can be tragedy that is the cause of the loss of such talent. The celebrated 17th century musical family, the Linleys, had cause to mourn the loss of Thomas the Younger early in life when he died in August 1778 in a boating accident while on holiday with his family at Grimsthorpe Castle in Lincolnshire; he was 22 years of age. According to Grove this was regarded as one of the greatest losses English music has suffered, a similar sentiment to that expressed on the death of Henry Purcell in 1695 at the age of thirty six.

Tragicomedy also appears in the bizarre events surrounding the death of Michael Wise who was one of the earliest group of choristers of the Chapel Royal after the Restoration of King Charles II in 1660. He also became organist and instructor of Salisbury Cathedral in 1668 and it is unsurprising

that his works are connecting with church music. It has to be said that he was not a very nice character and the violence surrounding his death had almost an inevitability about it. It was recorded a few months after his death “that he was knocked on the head and killed outright by the night watch at Salisbury for giving stubborn and refractory language to them” in 1687, at the age of 39.

Enthusiasts of British music would not allow a mention of Samuel Coleridge-Taylor to pass by. He produced many fine compositions, the best known of which is Hiawatha's Wedding Feast, as well as work for the Three Choirs Festival following recommendation by Elgar. He was the son of a Sierra Leone doctor and English mother and she was left to raise him alone following his father's return to Africa. In less enlightened times he suffered from the nature of his colour and, at one time, considered emigrating to the USA; New York orchestral players had described him as “the black Mahler”. He died in 1912 from pneumonia at the age of 37 probably from overwork but his daughters both followed musical careers.

Last autumn saw the return to the record catalogue of 32 year old Mieczyslaw Karłowicz, a late Romantic composer who had died in an avalanche while skiing in the Tatra mountains in his native Poland. Gramophone magazine described his works as setting him alongside “such near-contemporaries as Rachmaninov, Zemlinsky or Suk”. His works are largely symphonic poems but there is also an unrecorded Rebirth Symphony and so there may be, at some time, an opportunity to make a further assessment of the talents of this little known composer.

So what has come out of all this research on the under-40s other than some gory details of death at a young age? Well, as you might expect, a much wider knowledge of a range of different music and an insight into the individuals themselves. It is a fertile ground for investigation and provides much interesting material for recitals to music groups. Some new facts are always emerging from music scholarship — and I haven't even mentioned any performers yet.

I hope to do so in Part two.

Quotations of Eugene Ormandy

(As collected by members of the Philadelphia Orchestra)

- I conduct faster here so you can see my beat.
- ... He is a wonderful man and so is his wife.
- I told him he'd have a heart attack a year ago, but unfortunately he lived a year longer.
- The next movement is still in the factory.
- All of you are ready to start so I must be ready. It's not important. It's only important when it's late.
- It's difficult to remember when you haven't played it before.
- I'm conducting slowly because I don't know the tempo.
- I cannot give it to you so try to watch me.
- I was trying to help you so I was beating wrong.
- The minute you slow down a fraction, you're behind.
- Who is sitting in that empty chair?
- The score is written out the way you hear it the way you play it - and I have to transpose back to normal.
- I guess you thought I was conducting, but I wasn't.
- The notes are right, but if I listened they would be wrong.
- Even if the right instruments are not here, we will play it anyway. It's only a short piece.
- I am thinking it right but beating it wrong.
- I can conduct it better than I count.
- It is not together, but the ensemble is perfect.
- Don't ever follow me because I am difficult.
- I purposely gave you a slower tempo, because I did not know what the right one was.
- After two minutes after this time, and I am already there.



- This is one bar you should take home.
- Something went wrong. It was correct when I studied it.
- Tonight is the night when 300 years ago Johann Strauss was born. That's why this year is important.
- There was confusion since I stood here 35 years ago.
- During the rests — pray.
- It has no rhythm, but it will because it's so much faster.
- Don't play louder, just give it more.
- More basses because you are so far away.
- (To William Smith) Did you play? WS: Yes. EO: I know. I heard you.
- Why do you always insist on playing while I'm trying to conduct?
- I think one thing and say another.
- We can't hear the balance yet because the soloist is still on the airplane.
- Congratulations to each and every one of you for the concert last night in New York and vice versa.

The Future of Music Reproduction

As I see it – by Philip Ashton.

At the recent Sony Dream World Exhibition held in Yokohama last September, punters were able to see and hear the latest that Japanese technology had to offer. From Super Audio CD to what Sony sees as the future of movies on disc – its Blu-Ray high definition system. A friend of mine who was fortunate enough to be there on business reported that the Blu-Ray DVD system was displaying high resolution images onto Plasma Wega high definition monitors. He thought that this was quite possibly the replacement for DVD and it records too!

As reported by me in the last Bulletin, Blu-Ray uses a shorter laser wavelength than current DVD players (405nm, which is in the blue-violet spectrum). It allows storage capacities of up to 27Gb on a single layer disc or 54Gb on a dual-layer disc. This permits up to two hours of high definition digital recording or 12 hours for analogue sources on the single layer disc, with data rates of up to 36 Mbps. This is by far a much higher specification than current DVD. The format is

backed by Matsushita, Philips, Pioneer, LG and Samsung. No doubt this will be the way forward in the future.

What of the future. It does not take a magician to forecast it!

I can foresee that digital amplification will be the norm (much less heat generated), music downloaded from the internet, house distribution via wireless using Bluetooth technology or via PC-based servers. This technology is already available in PC shops. Loudspeakers will be fed in this way via wireless or infra red waves, although they will still be connected to the mains electricity supply for their power source, in time though, even the power source could be from solar power. Waterproof housings are available for one to have loudspeakers in the bathroom. Perish the thought!

My thoughts are now turning towards the next FRMS Music Weekend. PMC will be demonstrating their marvellous loudspeakers and will be providing the surround system for the duration of the weekend. This is something to look forward to, (I can assure you of this, as I have heard a demonstration in their factory in Luton). I look forward to seeing you all at Stratford.

PA

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Janacek

JANACEK

by *Mirka Zemanova*;

John Murray: Hard B. £25, pp352

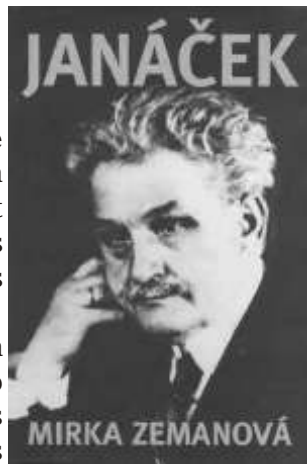
Balance is the essential quality of fine biography and Mirka Zemanova achieves this admirably, in this first biography of Janacek in 20 years. This is achieved both in her insights into his works and into his character.

Despite his charisma, he was not a wholly likeable man; being one who would use almost any means to get his work performed. His insecurity was hardly surprising in one who was sent away from home at eleven and who had to maintain his faith in his own abilities, despite having to wait until he was 62 for national and international recognition. Fidelity was not one of his qualities, constantly requiring the stimulus of convincing himself that he was in love with one woman after another.

The author maintains that equitable balance in recording the finer aspects of his character, together with those less enviable. She quotes the words of the woman who did more than anyone to get *Jenufa* performed in Prague: "If Janacek is sometimes portrayed as a sensitive, emotional man, it is either a deliberate, hypocritical attempt to disguise his true colours, or a failure to fathom the depths of so complex a personality". Ms Zemanova comes as close to fathoming as can reasonably be expected of a composer who died in 1928.

She has researched deeply in the untranslated Czech writings of Janacek and others and has produced her own translations of these and of letters to and from Janacek. We benefit from her being bilingual in English and Czech; this is not a stilted translation, the prose flowing evenly. She does not pretend to have analysed his works exhaustively, but provides new insights into some aspects of his compositions. Consequently, her book has the great value of accessibility, both to those whose knowledge of Janacek is modest and to those who will value a conflation of the essence of sources not always available in English and the insights and the discovery in recent years of lost works. A table of the chronology of his works would round this biography perfectly.

This work does not supplant Tyrrell's



commentaries and accounts of Janacek's works or Vogel's seminal, encyclopaedic biography, which when originally published in 1958 could not incorporate works then thought to have been lost, but which have since come to light. Her book both augments and complements these and other sources.

We are given a reasoned account of Janacek the man, his life and domestic circumstances, the political background, his fierce nationalism, his works and their reception. As important, we are left with a fine flavour of his originality, the struggle to develop his own musical idiom, the stature and variety of his works and the sense of loneliness of one whose tongue so often harmed recognition of his genius and whose egocentricity would have tried the patience of a saint.

Anthony Barker

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*Delius at Leipzig
about 1886*

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TCHAIKOVSKY for Four Hands

Symphony No. 4/transcr. Sergei Taneyev
Romeo and Juliet /transc. Nadezhda Purgold
Sixteen from Fifty Russian Folk-Songs
 Anthony Goldstone & Caroline Clemmow
 - piano, four hands.

The Divine Art 25020 9:03.

Before the invention of recording, apart from attendance at live concerts, the only way that people could hear the symphonies and other orchestral works was at the piano. Liszt and other composers wrote virtuoso transcriptions for the solo pianist. However, piano duets were very popular as it was much easier to produce all the notes needed to give a fair approximation of the orchestral original. Thus four handed versions of great orchestral works were much in demand.

Taneyev was a pupil of Tchaikovsky and a fine and prolific composer some of whose works are still played today. The transcription is a good one, but to listeners who know the original orchestral version well, the music sounds strangely bare and reminds us of what a master of the orchestra Tchaikovsky was. A transcription must be judged on its own terms and it really is an interesting experience to be able to concentrate on the music rather than on the orchestral sound; the structure becomes much more clear and one ends up by feeling one knows the work better and in a different light.

Rimsky-Korsakov was a contemporary of Tchaikovsky. In 1872 he married Ndezlda

Purgold. She was beautiful (as demonstrated by her picture on the front cover of the disc) and a good pianist and composer and was a great influence on Rimsky-Korsakov. She was an expert of the art of transcribing large scale works for four hands and had done so for her husband's works. The transcription is excellent, if anything more expressive than that of the Symphony and it is very interesting and satisfying to listen to.

In 1868 and 1869, Tchaikovsky was commissioned by the publisher Jurgenson to arrange 50 Russian Folk Songs for piano duet. These are very straight-forward arrangements without any development and with endings that were often sudden and abrupt. Many of the 16 played on this disc are very well known, some appearing in works of Tchaikovsky himself and one appears in Stravinsky's *Petrushka*. The disc ends with the famous *Volga Boat Song*. A fascinating and enjoyable piece of little known Tchaikovsky.

The piano duo Goldstone and Clemmow was formed in 1984 and Anthony and Caroline married in 1989. They are a very successful duo and have issued 23 CDs and have played all over the world. Their playing on this CD is a fine example of their art and the disc can be recommended strongly. The excellent notes are written by Goldstone and Clemmow (with some help from Tchaikovsky!) and the presentation of the disc is attractive.

AB

FRENCH BALLET MUSIC

Léo DELIBES (1836-1891)

'Le Roi s'amuse' - Incidental music

Claude DEBUSSY (1862-1918)

Prélude à 'L'Après-midi d'un faune'

'L'Enfant prodigue' - Cortège et air de danse

Camille SAINT-SAËNS (1835-1921)

'Samson et Dalila' - Danse and Bacchanale

Hector BERLIOZ (1803-1869)

'La Damnation de Faust' - Danse des sylphes,
Menuet des follets

Jules MASSENET (1842-1912)

'Cendrillon' - Valse

Charles GOUNOD (1818-1893)

'Faust' - Ballet music

Royal Philharmonic Orch./Sir Thomas Beecham

EMI Great Recordings of the Century 5 67899 2,
[70.25], Digital re-mastered 2002.

This is the repertoire for which Sir Thomas Beecham was especially famous and extracts from French ballets rate with other 'Lollipops' as Beecham's recordings which are favourites of most of this conductor's many admirers. With the benefit of a new digital re-mastering, these recordings have come up as bright as a new button. It is hard to believe that all these recordings were made more than forty years ago.

The dances from *Le Roi s'amuse* are written in a slightly neo-classical style and like most of Delibe's music are tuneful and well crafted. The highlight of this excellent record is probably the famous faun so sensuously depicted by Debussy, here the superb woodwind adds subtle warmth

and evokes a hot French summer afternoon.

The little interlude from Debussy's *Prodigal Son* is a real rarity and like the two extracts from *The Damnation of Faust* by Berlioz are strictly speaking not ballet; all three are played with characteristic élan and all were featured in the Beecham 'Lollipops' CD (CDM 7 63412 2). That disc also contained the two famous dances from *Samson and Dalila* by Saint Saëns - played here with verve and excitement.

Another rarity is the waltz from *Cinderella* by Massenet, a work of quirky charm delightfully presented on this disc. All the recordings on this CD are stereo with the exception of the *Cinderella* waltz and the Ballet Music from Gounod's *Faust*. With the *Faust* the re-mastering has produced a specially noticeable improvement over the sound of the original LP. Although this performance of the *Faust* ballet music has been much praised and is well executed, many of the tempi are unusually slow and the emphasis is on charm rather than of the orgy in the opera.

The big disappointment is that Beecham's famous recording of music from Grétry's *Zémire et Azor* was not included; this has been unavailable for a long time and a modern re-mastering is greatly missed.

Throughout the disc, the Royal Philharmonic Orchestra plays as an ensemble inspired as they undoubtedly were by this great English conductor - an excellent reflection of the lighter side of Beecham, strongly recommended.

AB

Shostakovich and Panufnik

Music for Piano

Shostakovich: Five Preludes Op. 2, Three Fantastic Dances Op. 5, Ten Aphorisms Op. 13

Panufnik: Twelve Miniature Studies, Reflections, Pentasonata

The Divine Art 25018, DDD [77.29]

This disc has an interesting juxtaposition of piano music by the Russian, Shostakovich, and the Polish born Panufnik. Both composers, who knew each other personally, were fine pianists in their youth and both had endured direct political interference in their work. Their music however has large differences.

The eighteen pieces of Shostakovich are all

miniatures (all but one are under two minutes duration) and are very concentrated; quite different from most of his major later works. The Five preludes were written by the thirteen year old Shostakovich; they are fascinating to listen to and are very mature sounding considering his age at composition. The Three Fantastic Dances, were written when Shostakovich was 16; the second dance is a waltz and the third is a polka although this is barely identifiable in the ironical nature of these very short pieces. The Ten Aphorisms were written in a deliberately provocative way which led to them being prohibited from future performances in the USSR. They are fascinating works, probably written as a strong reaction to the academic nature of the teaching at the Conservatoire from Glazunov and others.

This disc includes the world premiere recording of Panufnik's entire output for solo piano. Unlike the anarchic nature of the Shostakovich music played here, Panufnik composed according to strict geometric rules. Repeated listening is needed before the full nature of this music becomes apparent. Most of the Twelve Miniatures studies are very short and there are strong contrasts between alternate pieces, the odd numbered ones are fast and are louder than the even numbered studies. *Reflections* is written as a palindrome, being based upon the concept of contemplation and of a mirror image. The *Pentasonata*, is so named because it is in five sections, in a pentatonic scale and in a quintuple metre. Like *Reflections* it is a palindrome and both works were written without bar lines (but they had been included in the posthumous publication of the later work). These descriptions make the Panufnik music appear arid but in fact they are full of feeling and at times seem almost passionate.

Raymond Clarke was born in Bournemouth in 1963 and has come to specialise in modern piano music. He first came to the attention of the national press in 1986 with an all-Shostakovich concert. He knew Panufnik and gave first performances of some of his works. His playing on this CD is exemplary such is his affinity with the works performed and because of the brilliance of his playing. The recording is good and the disc is well presented with fascinating and very detailed notes on the music written by the pianist — this is an important aid to understanding this repertoire.

The disc can be fully recommended to admirers of these composers or anyone interested in 20th Century piano music.

AB



BERLIOZ — Les Troyens

BERLIOZ, Hector
Les Troyens
Cassandra/Dido - Deborah Polaski
Aeneas - Jon Villars
Choroebus - Russel Braun
Narbel - Robert Lloyd
Orchestra de Paris and Salzburg Chamber
Orchestra/Syvain Cambreling
Vienna State Opera Chorus and Slovak
Philharmonic Choir
Stage Director - Herbert Wernicke
Director - Alexandre Tarta
ArtHaus Musik DVD 100 350 (2) 237 minutes;
Format 19/9; PCM Stereo/Dolby 5.1

Most people have not had the opportunity to see a performance of this giant work which is considered a masterpiece by many (but not by all!). Berlioz himself never saw the complete opera and staged performances are still very rare. Even today, the four hour opera is often split into two for performance purposes (for example the current ENO performances). Therefore the issue of DVDs of this performance from the 2000 Salzburg Festival is very welcome even though there are controversial aspects.

Many of the difficulties of *Les Troyens* lie with Virgil who wrote this story of war, deception, passion and obsession on the largest scale. This works very well in literature but less well as an opera (operas work best with a fairly simple story). In this version written by Berlioz himself, much of the action takes place off-stage, and the characters talk about what has happened or will happen and it is difficult to present a staging which reflects the grand scale of the events described.

Herbert Wernicke in his staging uses a semi-circular whitewashed wall rent by a gash through which in turn, parts of the Trojan Horse, trees, sea etc can be observed. Contemporary costumes are worn; in Troy everyone wears black except for blood red gloves, in Carthage there are similar costumes but with royal blue gloves. Usually I prefer traditional stagings to such a

'concept' production; however I found myself won over by the generous sweep of this staging which reflected the importance of the events depicted. Some details however did grate such as the cheap appearance of what looked like plastic toy machine guns, and the symbolism of the red/blue gloves escaped me. On balance however I did like this production which had a distinctive cold beauty. However, although I can understand the reason why it was done, I cannot accept the omission of the dance numbers (except of course the Royal Hunt and Storm, which contains the most famous music of the Opera, and is included).

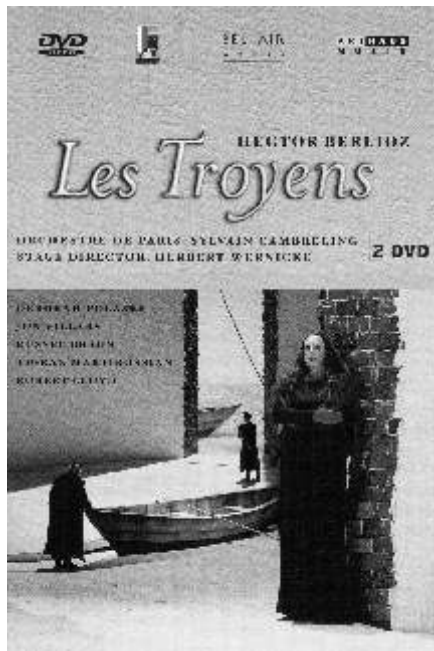
The American, Deborah Polaski is given the role of both Cassandra and Dido. Her performance and singing as Dido is the highlight of the performance, especially in the dramatic final scene where her wonderful voice depicted the tragedy of the plot; unfortunately vocally she did not seem completely at home in the part of Cassandra.

The young American tenor Jon Villars plays the part of Aeneas and looks like an American Football player and his singing seldom rises above the workman like. The chorus and the other parts are all good, with Yvonne Naef's Anna and Toby Spencer's Hylas having outstanding vocal beauty.

Syvain Cambreling is an experienced and fine conductor who gets expressive tone and good playing from the orchestra, although I cannot suppress the feeling that certain famous Berlioz conductors such as Beecham or Munch might have injected a little more feeling in places. The filming and presentation of this two disc set is good, but the booklet is pretentious and undistinguished.

Overall I enjoyed this performance and expect to return to it often.

AB



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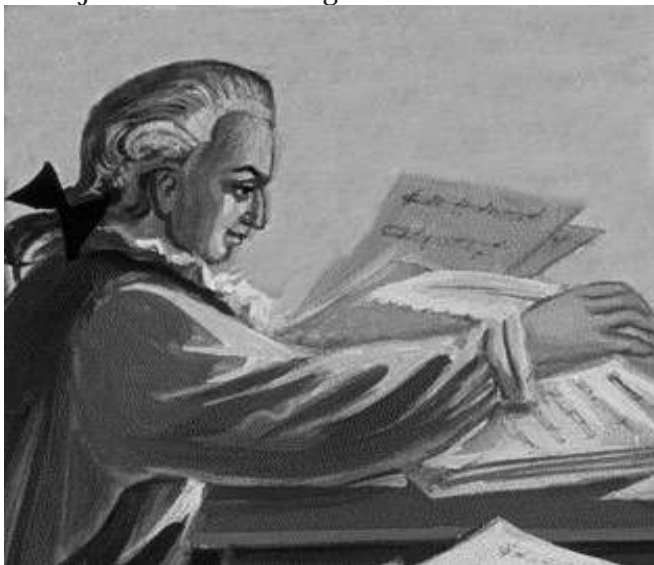
SUSSEX REGION

SUSSEX REGIONAL GROUP

— 'Mainly Mozart'

"Mozart is Music!" a critic once said, and most composers since 1791 have agreed.

It is likely that members who attended the October meeting at Pyke House, Battle, also agreed. Of course even a whole weekend could do scant justice to Mozart's genius!



EILEEN TAYLOR unveiled the plots of the 'da Ponte' operas and the working relationship between the librettist and Mozart. Eileen also reminded her audience of the boldness of the conception of the operas, real people, social backgrounds, the clever use of ensemble writing and of course, the wonderful orchestral writing.

ALAN THOMAS concentrated on "Mozart and the violin". Although a brilliant pianist, Wolfgang took up the violin and viola at an early age, with little formal training. Alan read extracts from Mozart's letters to his Sister to "tell Mamma that he was practising every day!" and writing to his father saying "I played as if I were the greatest fiddler in all of Europe!". Alan played a movement from the Violin Sonata in G. K379 with Gyorgy Pauk, violin, and Peter Frankl, piano. Then he gave a detailed analysis of the Violin Concerto in D major, K218, No.4 as superbly played by Arthur Grumiaux. Mozart wrote a substitute slow movement for the 4th violin Concerto and this was played also by Grumiaux. As an encore Alan played the Rondo in C for violin and Orchestra, K373.

JONATHAN PARRIS, took the Sunday morning sessions to present 'Influences and

Contemporaries' starting with an 'in depth' look at Leopold Kozeluh, the Czech composer and teacher who refused to succeed Mozart at Salzburg in 1781 but succeeded him as court composer in Prague in 1792. Jonathan played extracts from Kozeluh's Piano Sonata in C, his Concerto in B flat for piano, four hands and his Symphony in G Minor (one of 22).

Further demonstrating the versatility of this somewhat neglected composer, Jonathan chose Two Italian Songs from Op.31, a String Quartet, the Op.38 Piano Sonata, a Notturmo for Four Voices, Op.42, two settings of songs by Robert Burns and a fine Sinfonia Concertante.

The second part of Jonathan's talk was devoted to "Sturm und Drang (Storm and Stress); cleverly chosen extracts from a number of works illuminated this period in music, roughly 1760 - 80. These included works by C.P.E.Bach, Haydn, Filtze, Beck, Gluck, Gassmann, Vanhal, Dittersdorf and, of course, Mozart.

ALAN GILBY took the Sunday afternoon slot with a 'Mozartiana'. A Stokowski arrangement of

Classic Tracks

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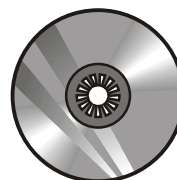
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the 'Turkish' march got the proceedings underway. Czerny's 'Fantasy Brilliant on Divers Figaro themes' followed using as Alan said, "Ten notes where one would have done!". 'In Memoriam — Mozart' by Cyprien Ktzaris was followed by the better known Tchaikovsky's 'Mozartiana No.4'. Earl Wilde played the brilliant 'Serenade from 'Don Giovanni' by Wilhelm Backhaus. As "therapy against late romantic clutter" Reoer wrote 'Variations on a Theme of Mozart', "which one?" Alan asked.

Many more themes were packed into Liszt's 'Réminiscences de Don Juan', a "tour de force" played by Leslie Howard.. A fitting end to a weekend of 'mainly Mozart'.

As always my thanks to all the presenters for all the hard work and dedication they put into their programmes and their enthusiasm is infectious and a major part of the enjoyment we share at Pyke House weekends.

Our next musical weekend will be our 50th weekend, and, we think, our 25th year! We shall celebrate -in- style with a 'Schubertiad' and a few surprises. The 29th/30th March, 2003 are the dates, and early bookings are strongly advised.

Alan Thomas

Sussex Region Tour

My 2002 tour of the Region drew to a close calling in at Burgess Hill Music Society in November and Bognor Regis Recorded Music Club in December.

It is, I think, about eight years since I visited Burgess Hill and it was good to be back and get such a warm welcome.

The Society still meets in what was the council chamber which is a little less austere than it used to be. I must thank Sheila Southwell for making all the arrangements for me and husband Alan for operating the excellent equipment. I presented my '1902' programme which included music by Walton, Parry, Elgar, Bantock and others. Parry almost counts as a 'Sussex' composer and, of course, Elgar has connections with the county.

The hospitality and friendliness was much appreciated as was the lift to the station! I look forward to visiting again and do hope I need not wait eight years!.

A brilliant sunny day, if rather cold made the train journey to Bognor Regis enjoyable and all trains were on time! Jean B Jarvis is the Programme Secretary and her arrangements for me, including a very comfortable hotel, all worked very well. The club meets at Mosse Hall in Aldwick

which was 'glittering' as the Brownies had been in making Christmas decorations!

Once again there was a very friendly audience and superb equipment, well operated for me. Membership stands at 80 and there is a good average attendance.

Next year sees their 50th Anniversary, it having been founded in March 1953, I am sure they will be celebrating in style. The programme was, once again, '1902' and several members knew of Shulbrede Priory where Parry stayed at on his way home to Rustington and where he was inspired to write his delightful 'Shulbrede Tunes' It was good to meet a member of The Elgar Society as well.

I must thank Secretary Fiona Wilkes for ferrying me around and helping me out of a bit of a predicament late at night.

It was good to visit these two affiliates and find them in good shape and enjoying, sharing and promoting their love of music. It was also interesting to find, by talking to many of the members, of their support for 'live' music. This is particularly evident in Bognor Regis, which is not near to concert going facilities.

Alan Thomas (Regional President)

Oxford University Summer School

SALISBURY RECORDED MUSIC SOCIETY — REBORN

“There isn’t a recorded music society in Salisbury! There hasn’t been one for some twenty years”, commented the Salisbury city-centre record dealer glumly.

We had been living in Salisbury about six weeks having decided to retire there the year before because the beauty of the City and the warmth and friendliness of its citizens had impressed us strongly. Now that the house was beginning to look ship shape, we started to survey the Salisbury arts scene. We soon discovered that the Salisbury area had a multiplicity of live musical events and three flourishing U3A (University of the Third Age) organisations. But, as the retailer commented, there was no recorded music society.

Disappointed, we looked up the FRMS web site and discovered that our nearest branches were at Warminster and Nomansland, near Fordingbridge in the New Forest. We went along to the Nomansland branch, known as the Forest Recorded Music Club, and attended three meetings in the early summer of 2002. We were made most welcome and we enjoyed convivial company and interesting programmes. Nevertheless, we were rather concerned about the journey from Salisbury through possible hostile winter weather. So we thought if there is no Salisbury society why don’t we try to form one?

We immediately contacted the FRMS. Reg Williamson and Tony Baines were most encouraging. They offered lots of sound advice and sent us a raft of material on how to set up a new society. So we set to work designing posters and distributing them around record retailers, hi-fi equipment dealers, bookshops and any other outlets that would display them. We were delighted that the majority accepted them. The central library even took ten posters to distribute around their branches. In the meantime, we sent letters to all the arts organisations and the local U3A organisers. The Salisbury Journal was contacted. They were very interested in what we were striving to achieve and gave us wonderful coverage. All this activity took place in late July/early August 2002.

We then sat back with some trepidation to

await results. Slowly but surely people began to contact us, responding from a mix of all the publicity media we had utilised. By the middle of September, we had received fifteen to twenty responses and so we began to feel confident about getting a society off the ground. An exploratory meeting was called at our house on Wednesday September 25th. In the meantime, we went exploring for a suitable location for the Society’s meetings. The Methodist Church in St Edmunds



Ian and Grace Lace

Church Street, near the city centre seemed the obvious choice. It was conveniently located with a car park close-by, it had several meeting rooms of differing sizes so we could be guaranteed some flexibility and, most importantly, the room hire cost was very reasonable (we were quoted £15 per session).

Twelve people attended our exploratory meeting (four others regretted they could not attend) and it was resolved that the Society should be formed with a

first meeting targeted for late October 2002 in a small room capable of accommodating up to 30 people. Subsequent meetings would be held fortnightly on Wednesday evenings with seasons commencing in late September and concluding in late June. A willing committee was formed under the Chairmanship of Grace, with Robin Lim, a telecommunications engineer and ex-BBC TV engineer as Honorary Secretary. Ian takes a relatively back seat as Programme Secretary. Other committee members are: Vice-Chairman, Graham Carter; Treasurer, Duncan Valentine; and Publicity Officer, Vic Riches. Frequency of meetings, possible locations, sourcing of equipment, and subscriptions were all discussed and resolutions agreed.

On Wednesday October 16 we held our first committee meeting. We discussed logistics of the first meeting (after agreeing to use the Methodist Hall); together with future publicity, fund raising, gathering in of subscriptions and, all-importantly, how to make the inaugural meeting, and future meetings, as attractive as possible for members. It was agreed that we had to make an impression on the first night by having quality sound. Salisbury Hi-Fi, an enthusiastic local retailer, had agreed to bring along equipment in exchange for a 10-minute presentation before Ian took the stage to present the opening programme. As it turned

out they had to withdraw and postpone their contribution so Ian brought along his pair of Harbeth HL-P3 speakers to which Robin Lim added a JVC SL-E34 CD player and NEC A520E integrated amplifier.

Poster and more press publicity announced the first programme. Some 30 people turned up at Room 5 in the Methodist Hall on 30 October. Considering that it was wet and windy this capacity attendance was very gratifying. Ian presented the opening programme entitled 'Adventures of a Music Critic' in which he played music by Elgar, Bax, Delius, Godard, Guilmant, Korngold, Martucci and Respighi. Ian also related stories — some quite humorous — about his experiences as a writer and lecturer on classical music and reviewer of recordings. Grace opened the meeting by welcoming the audience and explaining something of the aims and plans of the fledgling society. Every attendee was given a leaflet that stated the aims of the Society, gave subscription rates, listed the members of the committee and included a schedule of the next four programmes.

Already we have programmes scheduled well into 2003 to be presented by not only our members, but also guest speakers from FRMS; MusicWeb; the local audio equipment manufacturers and record label, Naim; and experts on Delius and Finzi. We are keeping our fingers crossed that the impressive numbers that turned up to our first meeting will not only be maintained but increased. Anticipating the latter we are already keeping our eyes open for alternative bigger venues.

The Salisbury Recorded Music Society had been reborn!

Ian and Grace Lace

North Walsham Opera Appreciation Club

A new FRMS Society

Weary of being told "too often" that Norfolk was a "cultural wilderness and a graveyard for enthusiasm", Owen Balls decided to do something about it!

He began by tutoring a group of adult learners in "The Appreciation of Opera" at the Paston College in North Walsham, North Norfolk.

The initial course quickly filled and was over-subscribed, and at the end of the first term more than 80% of the adult learners were able to identify singers in performance, operatic styles - Bel Canto, Lyric, Verismo - and were familiar with

opera terminology, i.e., Tessitura, Legato, Uncontrolled Vibrato, Coloratura, etc etc.

The next tutorials were not due until September 2003, so Owen was asked if a group could meet regularly to listen to opera and keep "up to speed" on operatic events. The new group entitled "North Walsham Opera Appreciation Club" is led by its enthusiastic Chairman, Owen Balls. Owen has a vast knowledge of opera and opera singers and has listened to performances in all the leading Opera Houses around the world, from the Sydney Opera House to Milan, Paris, Vienna, Naples, Salzburg, San Francisco, the Metropolitan Opera in New York, and he attends regularly at the Royal Opera House, Covent Garden.

The Club has the attraction of planned visits to the Royal Opera House, Covent Garden, Aldeburgh productions at the Maltings, Snape, and an excursion to the Opera Festival at Verona.

The Club meets on alternate Tuesdays at 7.30pm at the refurbished "Saddlers Shop" adjacent to the Tourist Information Centre and Car Park on Vicarage Street, North Walsham.

Presenters at the North Walsham Opera Appreciation Club have the use of NAD and SONY audio equipment and a 21" Video Combi Unit when DVD or VHS programmes are given.

It is quite likely that almost 50% of the Club will travel together in June or July 2003 to attend performances at the Opera Festival in Verona.

Owen is much aware of both "initial enthusiasm" and "creeping apathy" but says, "Considering no one had even heard about such a venture a short while ago - the fact that we are up and running within 5 weeks could well lay to rest that ridiculous myth about Norfolk and its "cultural wilderness".



City of Bristol GS

It is with sadness that we learn of the death of Sidney Draper at the age of 96.

Sidney will be remembered by most as the Chairman of the City of Bristol Gramophone Society, which post he held from 1972 to 1978, after which he was a much respected Vice President.

With his straight back and snow white hair, he was an imposing figure, usually accompanied by his wife of over sixty years, Ruby. The two of them were regular visitors to NFGS Hoddesdon Weekends, and supporters of the Torbay Festival.

He was a senior figure in the local valuation department, and lost no time in gathering new members for his beloved music society through his many contacts. His principal love was Chopin, but he could be relied upon to give an interesting programme at short notice on a variety of composers.

Sidney was a great ambassador for the Bristol Society, and for good music. He was an upright gentleman in every sense of those words, and will be sadly missed. We extend our sympathy to his daughter Christine and her family



Sydney and Ruby

Eastbourne RMS

The 55th season was drawn to a conclusion by a very well attended Annual General meeting. Was it the free glass of wine, or the excellent music supplied by Alan Gilby, or the chance to meet many like-minded friends before the summer break which made the AGM so successful?

Starting back in September 2001 Ian Lace opened with "Elgar and British Composers in Sussex"; the music was wonderful and a well selected sequence of slides added to the enjoyment. Our own Robert Milnes spoke of the recordings of his friend Peter Katin, on the 27th September. October saw programmes by Adrian Falks "The Classical 60's" and the regular 'Quiz Night, presented with his usual cunning and flair by Alan Gilby.

Just in time Clive Wilkes presented a "Viva Verdi — A Centenary Tribute" in November. Also in November members were regaled with an impressive array of restored phonographs, gramophones and cylinders, all in working order,

presented by David Homewood in his "History of Recording.". By popular demand, David Edwards returned to give part two of his "Gilbert & Sullivan" evening.

The Christmas Party wound up the first - half of the season with wine, music and merrymaking! "Love in a Cold Climate" was the theme chosen by Robin and Ann Gregory to open the second half of the season. Our second January programme was presented by Christine Woodard, "Haydn in England - Again"; Christine writes most of our press reports for the local newspaper. Presenting his very first programme, Bob Hipwell entertained us with a well presented and planned talk "A little of What You Fancy..."; this was a personal miscellany. February saw Carl Newton giving his first talk for us although he has given many to his previous societies. His theme was "Royal Occasions"; as a keen historian, Carl was able to tell us the truth behind a number of royal 'myths'.

The ubiquitous Alan Gilby compiled members' requests into a well balanced evening which avoided the usual 'pot-boilers'. In March, Ray Crick presented a selection from the ASV label and even treated us to a demonstration of the 'Charleston!' Colin Tarn, our Patron brought his customary good humour and flair to bear on "Ternary form from Bach to Beatles", using not only CDs but illustrating very ably at the keyboard.

Valerie Masterton was our celebrity guest in April, her charm and humour entranced us all as she told us about "Life Above the High 'C's" Her evening made a splendid penultimate night for us and we extracted a promise from her to return!

So a wonderful Season thanks to all the Officers and committee who worked so hard to make it a success. With membership now up to 102 what is the secret? Well there isn't one, but enthusiasm, hard work, friendliness of Committee and members .

Worthing RMS

— 50th Anniversary

There was a truly happy atmosphere in Heene Church Rooms, Worthing, on Monday evening, 21st October, 2002, when the Mayor and Mayoress, Councillor Eric Mardell and Mrs. Elizabeth Mardell, joined the President, Fred Bishop and Mrs. Marjorie Bishop and forty one members and guests, to celebrate the 50th Anniversary of the Worthing Recorded Music Club.

A history of the Club with appropriate music was presented by the Chairman, Eileen Hearsey,

from the early days in 1952 when a small group of fireside friends, all interested in recorded music, decided to form a Club.

On 14th October 1952 the Worthing Recorded Music Club was formally constituted, to provide opportunities for listening to, and the appreciation of, good music, both classical and modern, reproduced by the gramophone. Members to contribute one shilling per head per meeting attended, guests to pay the same. There were about twenty members and meetings were held in Oliver's Cafe in South Farm Road, Worthing. In 1953 she (Eileen Hearsey) joined the Club, so she spoke from first hand knowledge of events from then.

From 1953 onwards the Club had various meeting places in Worthing. However in 1963 its wanderings came to an end when they went to Heene Church Rooms and have been meeting there now for almost forty years.

From the beginning in 1952 entertainment had been provided by members giving programmes of their choice, guest presenters and lecturers. It was inevitable that over a period of fifty years much had happened. There had been changes in officers and committee and also financial dilemmas. Membership had fluctuated.

It had always been the aim of the Club to have first class equipment, members and guests being able to play records, cassettes and CDs. They had been helped in this by generous legacies from members. Over the years members had enjoyed many outings to various venues, a particular favourite being the annual visit to the 'Proms'.

Eileen Hearsey concluded her history with a tribute to the first Chairman, John E. Pierce and his co-founders, Miss S. J. Hardcastle (Hon. Sec.), Mrs. M.L. Welfare (Hon. Treasurer), and Mr. C. Puttick who managed the equipment for them. It was their inspiration, hard work and dedication in the early days that had given us the opportunity to listen to and enjoy music in a relaxed and friendly atmosphere for the last fifty years.

Guest Presenter, Michael Hayes, (former owner of Michaels, Classical Record Shop in Montague Street) was warmly welcomed. A regular presenter at the Club since 1965 his choice of light music and touch of merriment was perfect for the celebration. During the interval, members and guests enjoyed a buffet and a splendid Anniversary cake cut by the Mayor and Mayoress. There were short speeches and Toasts. It was a 'special' evening in every way, to be remembered for a long time.

Street & Glastonbury Celebrates Gold!

The group was formed in 1953 by Percy Candy of Glastonbury with the aim of meeting with other music lovers to listen to recordings in a friendly and informal atmosphere. Initially meetings were held in Percy's home in Roman Way Glastonbury but soon other members offered to accommodate the group. Fifty years on, meetings are still held in members' homes. Presenters are drawn from the membership with a sprinkling from similar groups in the area and other guests. Joining the group does not commit a member to hosting or presenting programmes although anyone wishing to do so is doubly welcome! As with most societies, the membership is drawn mainly from the senior stratum of the population but unlike them, the group has reversed the trend of declining membership and over the last couple of years has recruited eight new members bringing the total to twenty nine. Being in a fairly rural district the catchment area is quite wide — members are drawn from as far afield as Taunton and Bridgwater! Meetings are held once a month.

An important aspect of the group is that it enables members to widen their musical horizons and to hear works that they otherwise might not hear. The choice of music covers a wide range and the aim is to cater for all tastes. It has to be admitted, though, that the more avant-garde composers tend to be somewhat neglected.

Initially programmes were planned by the small committee but when Percy Candy died suddenly in 1960 Brendan Sadler was asked to take over as secretary and, apart from two short breaks when he was absent from the area, has held the post since then. There was never a formal structure to the committee and eventually Brendan Sadler was asked to undertake the planning and administration alone. Thus he is in the enviable position of being a committee of one! Since expenses are few the group can operate on a low budget and the subscription is a modest £4 per annum which works out at about 33 pence per evening — how many societies can beat that for value for money?

As to the future, there are no plans to attempt to enlarge the group since everyone is happy with the informality of the meetings which, it is feared, would be lost were the group to move to larger premises not to mention the burden and expense of purchasing, storing and insuring equipment.

FRMS PRESENTERS PANEL

Societies are invited to recommend successful presenters for inclusion in this section. Please note, for those charging a fee there is a modest charge of £10 per entry per annum. An entry on the FRMS Website is also offered free. In addition, many record companies are generally available on application to give presentations, especially the smaller firms. Contact the companies direct.

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

This supplement is intended to be a general guide to programme planning. Reasonable care is taken to ensure accuracy of the details given but neither the FRMS Committee nor the Editor can accept responsibility for any circumstances subsequent on the use of the supplement.



Anthony Barker

17 Benslow Rise
Hitchin SG4 9QX
Tel: 01462 451900

Non-technical talks, interspersed with significant musical illustrations demonstrating the development of cherished selected composers and based on thorough research of musical authorities. Member of the Dvorak Society and the Respighi Society. Current programmes include:

Falla: his life and works; his operas
Janacek: his life and works; his early operas; Janacek's women
Poulenc: his life and works; his operas
Puccini: his later operas
Ravel: his life and works; his operas
Respighi: his life and works; his operas
Shostakovich: his life and works; his operas

No fee or expenses, within 25 miles radius of Hitchin

Geoff Bateman ACI B

34 Frizley Gardens, Bradford,
W. Yorkshire BD9 4LY.
Tel: 01274 783285.

Secretary, Bradford RMS. Wide variety of programmes, most of which include audiophile items. Current programmes include:

Aspects of Mahler
Stagestruck

Sound Waves
The Musical World of Stephen
Sondheim
The Golden Age of Recording
The unknown Sibelius

No fee, travelling expenses only.

Ian Boughton

25 Bearton Green, Hitchin,
Herts SG5 1UN
Tel: 01462 434318

E-mail: Ianrboughton@aol.com

During the 1920s, Rutland Boughton was the most widely talked about composer in England, surpassing that of Edward Elgar and Vaughan Williams. His Festivals were the first of their kind in England and his opera "The Immortal Hour" broke a world record that is still held today.

Ian Boughton, a grandson of the composer, gives illustrative presentations to societies.

No fee is expected but travelling/accommodation expenses are appreciated.

Paul Champion

20 City Harbour
8 Selsdon Way
London E14 9GR
E-mail: pwpcampion@aol.com

Website:
www.musictalks.freeuk.com

phone/fax: 020 7987 7259

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

Paul has since written for San Francisco Opera Guild and is currently engaged on preparing booklet essays for Naxos's 'Great Opera Recordings' CD series. As a lover of fine singing, Paul enjoys sharing this interest with other enthusiasts countrywide.

Talks include:
Kathleen Ferrier - Her Life and Legacy
Glyndebourne Recorded - Sixty Years of an Opera Festival
La Divina: Maria Callas, the Woman

who changed Opera
 MASTERMIND - Secrets from the Black
 Chair! (One hour duration)
 Happy and Glorious - The Proud Story
 of the Proms (One hour duration)
 Fee negotiable, plus
 expenses.

Allan Child

12, Highfield Road,
 Derby DE22 1GZ
 phone: 01332 332649
 E-mail: allanchild01@aol.com
 Secretary of the Derby RMS.

Topics include:

North of the border - an exploration of
 the music of Scotland
 Espana! - an exploration of the music of
 Spain
 Magyar rapszódia - an exploration of
 the music of Hungary
 Who? - music by lesser known British
 composers from the 16th to 20th centu-
 ries
 Time, gentlemen please! - music related
 in some way to time, from Dowland to
 Messiaen

Open to suggestions for other
 topics. Expenses only

Neil Collier

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The Dvorak Society

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

Enquiries to: Shawn
 Pullman, Hon Sec, The Dvorak
 Society, 32 Glebe Way, Burnham
 on Crouch, Essex, CM0 8QJ.
 E-mail:
 dvorak-society@talk21.com

The Elgar Society

The Society will arrange for
 experienced presenters to give
 illustrated talks on general or
 specific topics concerning Elgar's
 life and work. Contact Branch
 Secretaries to arrange a speaker
 from the Society.

London

Dr Relf Clark, 61 Torridge Drive,
 Didcot, Oxfordshire. OX11 7QZ.
 Tel: 01235 813257

West Midlands

Hywel Davies, 24 College Grove,
 Malvern, Worcs. WR14 3HP.
 Tel: 01684 562692

North West

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

Thames Valley

Jon Goldswain, 31 Queens Road,
 Marlow, Bucks. SL7 2PS.
 Tel: 01628 475897

Southern England

Stuart Freed, 56 Courtmount
 Grove, East Cosham,
 Portsmouth, Hants. PO6 2BN

South West England
 /South Wales

Michael Furlong, 32 Oldbury
 Court Road, Fishponds, Bristol.
 BS16 3JG.
 Tel: 0117 958 4507

Yorkshire

Robert Seager, 28 Alton Way,
 Mapplewell, Barnsley, S.Yorks.
 S75 6EY.
 Tel: 01226 383053

Scotland

Sharron Bassett, 9 George
 Street, Dunfermline, Fife. KY11
 4TQ.
 Tel: 01383 727491

Christopher Fifield

162, Venner Road
 London SE26 5JQ
 Tel: (0)208 289 6786
 E-Mail: cgfifield@aol.com

Primarily a freelance
 conductor of thirty years

experience. Spent 12 years as a
 member of the Music Staff at
 Glyndebourne. Director of
 Music at University College
 London 1980-1990.

His books include *The Life
 and Works of Max Bruch*
 (Gollancz 1988), *True Artist
 and True Friend. A Biography
 of Hans Richter* (OUP 1993),
 and *Klever Kaff: Letters and Di-
 aries of Kathleen Ferrier*
 (Boydell & Brewer 2003). He is
 currently completing a com-
 missioned history of the music
 agents Ibbs and Tillett to be
 published by Ashgate. A con-
 tributor to various publica-
 tions, including *Classical
 Music, Strad, Music and Let-
 ters, Elgar Society and Wagner
 Society Journals, BBC Music
 Magazine and Music Web*. He
 writes programme notes for the
 London Symphony Orchestra,
 Royal Liverpool Philharmonic
 Orchestra, Trinity College of
 Music and the chamber music
 society, SPANN. He has written
 CD insert notes for Philips,
 EMI, cpo, and Chandos.

Illustrated talks include the
 music of Bruch, the conducting
 of Richter (Wagner, Brahms
 and Elgar in particular), and
 the life of Kathleen Ferrier as
 seen through her colourful
 letters and diaries.

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

Dr. David Fligg

Leeds College of Music, 3
 Quarry Hill, Leeds LS2 7PD
 Tel: 0113 222 3423
 E-mail: d.fligg@lcm.ac.uk
 Website: www.impulse-mu-
 sic.co.uk/fligg.htm

Lecturer in composition
 and music history at Leeds
 College of Music. Composer
 and conductor. Subject

Specialist Reviewer (Music) for the Quality Assurance Agency for Higher Education. Member of the Incorporated Society of Musicians, and the British Academy of Composers and Songwriters. Contributor to various music magazines. CD sleeve notes and programme notes writer. Various non-technical and entertaining topics and workshops.

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

John Gilks

The Old School,
High Street,
Nawton

York YO62 7TT
Tel: 01439 771273

Former chairman FRMS, his talks include:

Music of Saint Saëns
Music of Grieg
Dancing through the years
C is for Composer
Cylinders to CDs
Vive La France

Expenses only.

harmonia mundi uk ltd

Celia Ballantyne, Press Officer, 45 Vyner Street, London, E2 9DQ.

Tel: 020 8709 9505

Fax: 020 8709 9501

E-mail:

cballantyne@harmoniamundi.com

harmonia mundi uk ltd distributes about 30 classical labels, including harmonia mundi, APR, Chant du Monde, Forlane, Glossa, LSO Live, Music and Arts and Pearl. Artists include Philippe Herreweghe, Rene Jacobs, Anonymous 4, Andrew Manze, Andreas Scholl, Paul Lewis, Fretwork, The Orlando Consort and the London Symphony Orchestra.

Presentations in London, throughout England and Wales

and southern Scotland. No fee. Travel expenses appreciated!

Eric Jennings

9 Hillside Road, Frodsham,
Cheshire WA6 6AW

Tel: 01928 733209

E-mail: fizneric@ic24.net

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

Subjects include:

Life in the Orchestra
Rio de Janeiro
On the fiddle
A Musician Becoming

Fee: £40.00. plus expenses for non-local presentations.

Beresford King-Smith

Cantabile, 8 South Parade,
Sutton Coldfield,
West Midlands B72 1QY.

Tel/fax: 0121 355 5018.

Retired after 30 years as senior administrator with City of Birmingham Symphony Orchestra; author of its official history 'Crescendo!'.

Talks available include:

Crescendo! -The Story of the CBSO
The Story of Birmingham's Choral Societies
What is Genius?
Six Special Singers

Fee: £75, includes travel up to 15 miles from Sutton Coldfield.

David Paul Martin

6 Cornwell Road, Old Windsor,
Windsor, Berks. SL4 2RF

Tel : 01753 864837

E-mail:

david.martin@pianistica.fsnet.co.uk

David studied piano, composition and orchestration at the Royal College of Music. He has appeared as soloist, duo pianist, and accompanist, including performances at the major London concert venues. His work as examiner and adjudicator has taken him

around the UK and abroad, particularly in South East Asia. He continues to combine a teaching and performing career. He has had educational books on music published and a number of his compositions have received performances.

Programmes of recorded music include:

PIANISTS AND PIANISM (3 programmes) A recorded survey of pianists past and present, from 1903 to the present day.

PARTNERS IN MUSIC (2 programmes) Vocal, Instrumental and Orchestral Partnerships. Each programme embraces varied music mostly from the 18th-20th centuries.

Fee for 2003: £45 + Travelling Expenses

Alastair Mitchell LGSM

47 King Edward's Gardens
London W3 9RF

Tel: 020 8992 0600

Conductor and Lecturer. Former instructor for Musical Appreciation Holidays covering the Bath and Cheltenham Festivals. Co-editor with Alan Poulton of A Chronicle of First Broadcast Performances of Musical Works in the United Kingdom, 1923-1996 (Ashgate Publishing, 2001); contributor to Fiddler on the March; a biography of Lieutenant Colonel Sir Vivian Dunn KCVO OBE FRAM Royal Marines by Derek Oakley MBE (Royal Marines Historical Society, 2000).

Subjects linked with the Chronicle of First Broadcast Performances of Musical Works in the United Kingdom, 1893-2000 project:

*A Musical Journey Around the United Kingdom

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BIZET WRITES...

WAGNER

Wagner is no friend of mine, and I hold him in small esteem ; but I cannot forget the immense enjoyments this innovating genius has given me. The fascination of this music cannot be told, cannot be expressed. It is luxuriousness, tenderness, love !

If I played it to you for a week, you would go mad over it ! . . .By the way, the Germans, who, alas! are more than our match in music, have understood that Wagner is one of their sturdiest pillars. The spirit of nineteenth century Germany becomes incarnate in that man.

You know well enough, you do, how cruelly a great artist is hurt by disdain. Happily for Wagner, he is gifted with so insolent a pride that criticism cannot strike him to the heart, if we admit that he has a heart, which I doubt.

(Letter to Madame Halevy ,May 27, 1871)

IMITATION

It is quite understood that, if I thought I irritated Wagner, I should not write another note in my life, in spite of my admiration for him.... It is better to work badly in one's own style than in that of others. And besides, the more beautiful the model is, the more ridiculous the imitation becomes.

(Letter to Madame Halevy, May 29, 1871)

GENIUS AND TALENT

Thus Auber, who had so much talent and so few ideas, was nearly always understood, whereas Berlioz, who had genius without any talent, hardly ever found understanding.

Crossword

(Mainly Music!)
By Hein Kropholler

CHANDOS

This crossword has been sponsored by Chandos Record who 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 July. In the event of a correct answer not being received, the best attempt (at the discretion of the editor) will win the award. If you are nearly there, chance your arm!

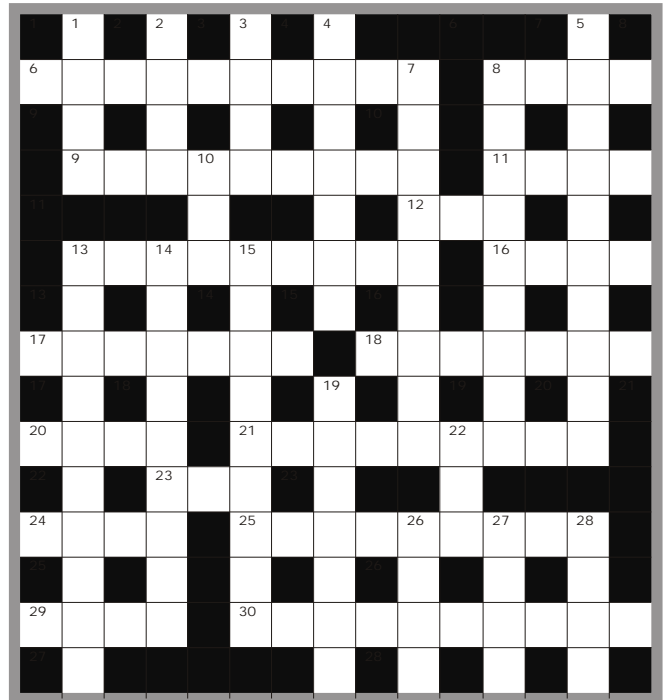
ACROSS

- 6 City renowned for early jazz [3,7]
- 8 Sounds like plaything, but is composer conductor [4]
- 9 Fate trend changes to X madder. [3,6]
- 11 Wander. [4]
- 12 And so on. [3]
- 13 Sore chart changed for the band! [9]
- 16 Once listen. Twice would be encoragent. [4]
- 17 Gave their all. [7]
- 18 Only one performer. [7]
- 20 Rats change to ruler. [4]
- 21 Bit by bit or used in lavish performance. [9]
- 23 Again. [3]
- 24 One alone. [4]
- 25 Is used of music with many shades. [9]
- 29 Popular name of Oriana.
- 30 Relating to keyboard player. [10]

DOWN

- 1 Whip in the bar? [4]
- 2 Haydn early symphome! [4]
- 3 Insect of famous song. [4]
- 4 Tin Goodbye? Bach? [7]
- 5 Splendid singer of "Judit" [6,4]
- 7 When the concert is over, the audience... [6,3]
- 8 Fundamental note. [3]
- 13 Music rewritten from two staves to four. [4,6]
- 14 Famous lads from Austria [5,4]
- 15 Happenings, on the top! [6,3]
- 19 Equipment in this drinking place! [4,3]
- 22 Song. [3]
- 26 One. [4]
- 27 Waller... [4]
- 28 Sign for an octave lower or higher. Mad? [4]

Crossword 138



Solution to Crossword 137

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

There were no correct solutions submitted for crossword number 137, and the prize has been given to Mrs Kath Deem of Sale, Cheshire, who submitted a nearly correct answer.

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