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www.thefrms.co.uk

# EDITORIAL

## Annual General Meeting

After several years of strife, this year's AGM was almost an anti-climax. All outstanding issues were resolved amicably and no voices were raised in anger. It is a relief that people are working together again, we must also pay a tribute to John Davies whose understated diplomacy as Chairman has proved so beneficial.

Perhaps the most fascinating aspect of the afternoon was to hear an exposition from Brian Cartwright on the inner workings of the accounts system and having chance to examine any of the working documents which he had brought to the meeting. He has been an outstanding Treasurer and it is sad that he has left the post to concentrate on matters ornithological in his new home in Scotland.



## Poulenc and Delius

It is hard to imagine two composers more different in style than Poulenc and Delius both of whom are featured in this Bulletin. Poulenc was sharp and crisp, almost a caricature of French sophistication, but as Anthony Barker shows in his fascinating article, the composer had hidden depths of spirituality. The music of Delius is impressionistic and tends to float into the ears — a musical Turner? Although a composer who was very much at ease when depicting the English countryside, Delius spent much of his life on the Continent. I wonder if the two ever met and if so what they thought of each other.

## An Age of Anxiety

We are very lucky that Arthur Butterworth has agreed to the publication of his articles from MusicWeb in the Bulletin. He is not only one of Britain's premier composers but also one of the most interesting writers on the musical scene around. He shares with Berlioz the ability to dissect in words the contemporary musical scene.

His article on An Age of Anxiety is wide ranging in scope and discusses many aspects of concert going. It is interesting also to read his comments on the wages of musicians; how little they used to be paid and how many conductors are now so overpaid as to endanger the future of concert going. It is good to learn that the average orchestral musician now receives a decent (but not

extravagant) salary. His comments upon the increased number of administrators, PR advisers etc for orchestras is also a comment of widespread applicability to modern life.

Many aspects of Mr Butterworth's comments have a strong resonance for Recorded Music Societies. He commented to me that the numerous complaints that only older people are interested in the Societies is also made about concert audiences, furthermore he believes that this has always been the case.

The comments about people liking to listen to music in their own homes is also relevant to our Societies as is the safety aspect. I suspect that the absence of Societies in the centre of large cities is related to the safety aspect. Also, many elderly people are not happy to drive their cars at night and the inadequacies of much of public transport can also mitigate against nighttime meetings. Demographic changes mean there are increased numbers of elderly people and we must think hard about what they want and then deliver it. Should we hold our meetings in daytime for example?

## Arts in residence

'Masterworks of the Baroque' Weekend  
Sheafhayne Manor, Yarcombe,

East Devon

Friday 11th June - Monday 14th June 2004

A weekend exploring music by Bach, Handel, Vivaldi and Scarlatti in a Grade II listed Elizabethan manor house, with wonderful views across



the East Devon countryside. Music examples will be provided on excellent hi-fi equipment. The weekend is designed as an informal house party, led by Terry Barfoot.

*For details of this and next season's events in venues around the country contact:*

Arts in Residence, 25, Mulberry Lane, Cosham, Portsmouth, PO6 2QU. Telephone: 02392 383356  
[www.artsinresidence.co.uk](http://www.artsinresidence.co.uk)

Topics for next season include: Mendelssohn, Elgar, The Romantic Piano, and Mahler: the Wunderhorn Years

# Annual General Meeting

The AGM was held on Saturday 25 October 2003 at The George Hotel, Kettering on a dry and slightly chilly day. Brian Pack, Chairman of Kettering RMS, welcomed officers, delegates and visitors to the Meeting of FRMS, the first to be held at Kettering. He made references to the town and its history, to the County of Northamptonshire, and to the flourishing local cultural scene. He referred, with regret, to the death last January of John Bulman, FRMS Vice-president and also President of Kettering RMS.



*Brian Pack*

The Chairman, John Davies, opening the meeting thanked the Kettering Society for organising the meeting which had been 18 months in the planning. He asked Officers and Committee members to stand and introduce themselves.

The Minutes of the Annual General Meeting held on 19 October 2002 at Eastbourne were considered and approved. There were no matters arising from these minutes.

The question of the minutes of the 2001 Annual General Meeting which had been rejected at the 2002 Annual General Meeting was raised. The Chairman reported that he and the Secretary had liaised with Margaret Dorothy (the Minutes Secretary at the time) and had agreed that her second edition represented the definitive record. This had also been circulated and the meeting resolved to approve these minutes. The Chairman referred to improved procedures to ensure that minutes now and in the future would be accurate.

## Chairman's Report

Presenting the Chairman's Review John Davies reported that four Committee Meetings had been held in Derby and an additional sub-committee meeting had been held in Birmingham to establish common ground on the question of amending Clause 11 of the constitution.

'Outreach' is the name given to the policy of

Committee members and Officers visiting affiliates, sometimes to give a programme, but also to provide a personal contact between FRMS and its member societies. It represents a revival, and formalisation, of an old practice.

Thanks were given to the Committee for its work and support — in particular three new members who had each taken on an onerous task: Tony Baines, the Secretary who was making a great success of his job; Bob Astill who has taken on the management of the FRMS Website which will now be independent of Dr Len Mullenger, to whom thanks were given for his past help; and Graham Kiteley, the Vice-chairman who took on the organisation of the 2004 Music Weekend, which had proved to be a massive undertaking since plans at three venues fell through before finding one which 'stuck'. Members were urged to support the Music Weekend which is now very keenly priced.

It was regretted that Brian Cartwright had not sought re-election to the position of Treasurer. He explained that the past year had proved difficult and stressful. In August he had been offered a job which appealed — joint-editorship of the quarterly



*John Davies*

journal of the Scottish Ornithological Society. This did not involve travel.

All had appreciated the excellence of the financial management and clarity of its reporting. Thanks were given to Brian for his service, and best wishes for the future to him and his wife Sylvia.

Discussions about the Accounts Examiners led to the submission of two motions to the 2002 AGM at Eastbourne.

These had been remitted in order to seek a common approach, and interested parties had held a meeting in May. A large measure of agreement had been achieved, the only remaining difference being the professional qualification

required of the examiners. The A motion to amend Rule 11 of the constitution had been tabled by the committee and which would be considered later in the meeting.

Last January a Vice-President, the Chairman and Secretary and other Committee members had attended the funeral of John Bulman, an FRMS Vice-president, who had been very distressed by the recent strife in the FRMS. Our business should be music, not personalities, and if the Federation had to have personalities, let them be like John Bulman.

### Treasurer's Report

The Treasurer's Report was presented by Brian Cartwright. A written report with balance sheet and income/expenditure accounts statement had been circulated with the AGM papers. For the third consecutive year a four-figure surplus (£1491) had



*Brian Cartwright*

been achieved. As with last year's accounts, explanatory "notes to the accounts" had been provided. All the books had been brought for inspection — accounts, invoices, documents, spreadsheets, etc. Anyone could examine them as the Treasurer believed there was no need for secrecy. The Accounts had been independently examined and signed off. Furthermore they had been seen by a Chartered Accountant (at no cost to FRMS).

Travel and subsistence costs were at their

lowest for as long as records are accessible - very many years. This was due to Committee members' frugality, but also to the free accommodation provided to the Treasurer by John and Rita Davies and Reg and Marjorie Williamson. This was effectively a financial contribution to FRMS.

The Treasurer gave thanks to the Committee for their support and also that of his wife Sylvia. A number of points of detail were discussed and Gordon Wainwright (Wolverhampton RMS) complimented the Treasurer on the exemplary clarity and presentation of the report. It was resolved unanimously to adopt the Treasurer's Report.

### Secretary's Report

The Secretary's Report was presented by Tony Baines who reported that since the last Annual General Meeting the number of affiliates had fallen from 234 to 229. Seven Societies had closed, mainly due to falling and/or ageing membership. Two new groups had affiliated — North Walsham RMS and Liverpool Opera Circle. Enquiries had been received from 4 other groups but these had not yet materialised as affiliates. The Secretary would welcome suggestions for improvements in the exercise of his functions.

On a visit to Carnoustie Society he had become acquainted with the Naxos website which had caricatures of composers which affiliates are free



*Tony Baines*





to download and use, provided an acknowledgement is made. This does not apply to photographs on the website.

Horsham RMS had advised that its 75th anniversary would be celebrated next year — it pre-dated FRMS/NFGS. The Federation used to acknowledge significant anniversaries. This practice would be resumed if affiliates advised FRMS in advance. Reference was made to the occasional newsletter produced by the former Secretary, Peter Lerew. It was planned to resurrect this; it would include news of the AGM as well as other topical items.

#### Amendment of Constitution

A motion to revise Clause 11 of the Constitution had been submitted by the Committee:

“This Committee proposes the amendment of Clause 11 of the Constitution by the replacement of the present provisions with the revised provisions as set out below:

(a) The Federation shall, at each Annual General Meeting, appoint or reappoint two Independent Accounts Examiners, one of whom shall hold the recognised financial professional qualification of ACCA, ACA, CIPFA, CIMA or ACIB.

(b) The Independent Accounts Examiners, who shall not be members of the Committee, shall hold office until the next Annual General Meeting.

(c) Having given written consent to act, the appointees shall be nominated by the committee and the appointment shall require confirmation by affiliates at the Annual General Meeting.

(d) The committee shall be empowered to fill

any vacancy that may arise through the resignation, death or incapacity, of an Independent Accounts Examiner, to hold office until the next Annual General Meeting.”

The Motion was proposed by the Vice-chairman, Graham Kiteley and seconded by the Treasurer, Brian Cartwright.

Gordon Wainwright (Wolverhampton RMS) said he had been involved with the sub-committee reviewing the clause; the process towards making a change began at Wolverhampton 18 months ago, assisted by the late Patrick Russell. He supported the motion and would not move an amendment.

Graham Ladley (Oswestry RMS) had also been on the sub-committee reviewing the clause. He supported the motion but argued that the Independent Examiners should have the right to make their own report to the Annual General Meeting. Brian Cartwright said that they had this right, the motion did not exclude it, and it did not require a statement in the Constitution.

Upon being put to the vote, the motion was adopted unanimously.

#### Result of Ballot

Three of the Officers had been returned unopposed:

Chairman: John Davies

Vice-chairman: Graham Kiteley

Secretary: Tony Baines

No nominations had been received for the position of Treasurer which remains vacant.

The number of votes for each candidate in the Election to the Committee were:

Bob Astill 59

Mick Birchall 55  
 Ron Bleach 53  
 Keith Cheffins 48  
 Allan Child 45  
 Cathy Connolly 57  
 Tony Pook 22 (not elected)

### Independent Examiners

Brian Cartwright (Treasurer) proposed, and Graham Kiteley (Vice-chairman) seconded that the present Independent Examiners, Hugh Khan and Michael Lea be re-appointed. The appointments were adopted nem con.

### Any Other Business

A question was asked concerning arrangements while the position of Treasurer remains vacant.

The Chairman replied that interim arrangements were in place and that the search for a Treasurer was being actively pursued. The retiring Treasurer said he would give all possible help to his successor; his address and telephone number are in the Bulletin.

Graham Ladley (Oswestry RMS) advised that his wife uses a sewing machine at a Needlework Club, and that this required an annual safety check before being used in a public place. He asked if the same provisions applied to equipment used by our affiliates? Arthur Baker said that the Bramhall Society has been instructed by their hall to have equipment inspected under Health and Safety rules. This was done by an electrician at a cost of £2.50 per item.

Brendan Sadler (Street and Glastonbury RMS) reminded delegates that for a number of years he had prepared a list of anniversaries of composers and first performances for the Bulletin and asked if it was found useful still. Most of the delegates present indicated that their societies did indeed use the lists.

Tony Baines (Secretary) commented on the long interval between the AGM and the publication date of the next Bulletin. He proposed to issue a newsletter to report on the Annual General Meeting and other topical matters. He also advised that some affiliates had received funding towards equipment through "Grants for All" Lottery money channelled via Local Authorities. There are conditions which need to be met.

Mick Birchall (Hinckley GS), commenting on the difficulties in "finding" a new Treasurer, enquired whether a change to the financial year to shift the peak workload away from the summer

holiday period would ease the situation? The Treasurer replied that this would involve another change to the Constitution and could not in any case be implemented for at least another year; however the matter was worthy of consideration.

Gordon Wainwright (Wolverhampton RMS) enquired about arrangements for the 2004 Annual General Meeting. He was advised that it would be held in Salisbury on 30 October.

There being no other business, the Chairman invited the Vice-chairman to speak about the 2004 Music Weekend at Daventry. This new venue seems attractive and cheaper than recent events.

The Chairman thanked Kettering RMS for hosting such a successful Annual General Meeting.

### The Vine Quartet

After the AGM, a most enjoyable dinner was held in the George Hotel. After the dinner the Vine Quartet presented a short recital to the diners. Originally it had been planned to have two quartets, both from students with the Northamptonshire Education Authority. The quartet of senior students became unavailable at short notice and the junior group, the Vine Quartet had to give the full recital. Despite their young age the players played with spirit and provided an enjoyable concert.

The concert was a judicious mixture of serious works including four movements from *Suite No. III* by J.S. Bach, *Divertimento No. I* by Mozart and *Pavane* and *Berceuse* by Fauré. These were leavened by more popular repertoire including *Dixie* by Don Emmett, *Beautiful Dreamer* by Stephen Foster and the traditional Irish melody *Londonderry Air*.



*The Vine Quartet*

## Committee Changes

At the Committee meeting following the Annual General Meeting, a number of changes have been introduced to the responsibilities of certain officers and Committee members.

Graham Kiteley, has been appointed as FRMS Treasurer with immediate effect; he will continue to be the organiser of the Music Weekend. The position regarding the post of Vice-Chairman will be considered at a future Committee meeting.

Allan Child (a former FRMS Chairman) who has been elected as a member of the Committee has been appointed as the Bulletin Circulation Manager in place of Graham Kiteley

## New FRMS Web Site

Our own independent web-site, <http://www.thefrms.co.uk>, was created in September by Bob Astill who has replaced Reg Williamson as FRMS Webmaster and it is now fully operational. This web site replaces the other sites with addresses on Music Web and Force 9. Our thanks go to Dr. Len

Mullenger for all the work he has done for us in the past. We hope he will place a hyperlink to our new address within his own web-site.

It is very important that Societies keep their web pages up to date as obviously out of date programme details etc give a bad impression. Unfortunately it appears that in many cases Societies are still showing programmes etc which are out of date.

For those societies who have an out of date web page please forward your current details (preferably in electronic form....viz text, word doc as an e-mail attachment) to:

[webmaster@bobastill.com](mailto:webmaster@bobastill.com) or

Bob Astill, St Urians, 102 New Road, BRADING, Isle of Wight PO36 0AB

For those without a web-page and who would like one, along the lines of the current pages, then please send your current programme to the above address, either, electronically (preferably) or by Post. (Sending electronically saves time in scanning details and then correcting OCR scans).

Please note that details sent electronically should be marked "FRMS Affiliate web-page" in the subject heading.

# FRMS MUSICAL WEEKEND 2004

Friday April 30 to Sunday May 2 2004

Hanover International Hotel, Daventry, Northants.

*A four-star hotel set in 2 acres of landscaped gardens with central courtyard and excellent facilities, and easily accessible by road and rail.*

Contributors will include:

The Rt.Hon. David Mellor PC, QC  
Barrister and former MP. Writer and broadcaster on musical topics

Professor Mark Racz  
Vice-Principal, Birmingham Conservatoire. U.S. born, piano soloist and accompanist, in chamber music, and has given master classes in Weimar, Bucharest & Taiwan

**Robert Tear**

Tenor, Covent Garden, Scottish Opera, Salzburg Festival and Glyndebourne.

John McCabe

*Pianist, writer and composer of music for all forms.*

Edward Greenfield

*Federation President and well-known broadcaster, writer and joint author of "The Penguin Guide to Classical CDs & DVDs".*

Quita Chavez

*A much respected and proud veteran of the record industry having served with most of the major record labels.*

*Live music:*

"Second City Brass", a quintet based at Birmingham Conservatoire

Residential charges for the weekend including all meals are:

Shared occupancy (double/twin) £150 per person; Single occupancy £ 160

At these attractive rates, accommodation is limited so please apply early to

FRMS Secretary Tony Baines. Tel 01782 399291

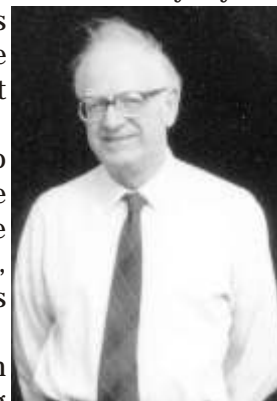
Further details and conference charges for residents and day delegate rates will be advised in due course.

## Stewart Ball 1923 - 2003

The death occurred in August, 2003, of Stewart Ball, Chairman of the Sheffield Recorded Music Club. Stewart was a founder member of the Club, and he became Chairman a year later, a position he held continuously for over 50 years, a fact of which he was justifiably proud. In its heyday the Club had a membership of over 100. Stewart's interest in classical music was kindled whilst he was still in the army, and he used to recall hearing and seeing the Hallé, Orchestra conducted by Sir John Barbirolli, and the Sadlers Wells Ballet soon after the end of the war in newly freed Brussels.

Stewart was also one of a group of enthusiasts who in 1951 met and decided to form the North Midlands Gramophone Group, now known since 1965 as the Yorkshire Regional Group. Throughout its 50 year history Stewart represented the Sheffield Recorded Music Club on the Group Committee and, at various times, occupied the positions of Chairman and Group Secretary, and he was always willing to present a programme, when required, at the Group's events.

He had a considerable knowledge of the classical music repertoire, which became obvious when he took part in music quizzes, and his presence at the Spring and Autumn meetings of the Group will be sadly missed. The Sheffield Recorded Music Club has now been disbanded but its former members continue to meet socially on an occasional basis.



LETTERS

### Standards of Reproduction

I fully support the comments of Con Cuac in his letter in the Spring bulletin regarding the poor standard of equipment being used by societies. I did bring this issue up with my society but I really was flogging a dead horse! I was faced with the 'not invented here' syndrome.

The point I make is that classical music does require fairly sophisticated equipment to reproduce this music properly ie we are not running discos where the quality of the equipment is not paramount providing it has the necessary volume. Classical music has subtlety and nuance, very much part of its attraction, and these qualities are apt to be lost with poor equipment. As Con states people do appear to listen to the music rather than the sound but they simply can't be listening to 'all' of the music because it simply won't be there! If I am playing a CD I want to be reproducing as much of what is on the CD as possible obviously but having to listen to it with speakers that simply distort at climaxes or don't provide any sound stage; amps and players that don't offer real stereo separation in other words you are listening to nothing better than a radio broadcast — you have to ask why bother?

If we are to encourage classical/serious music enthusiasts to attend the societies I would have thought a basic requirement would be quality equipment, equipment capable of giving a genuine

LETTERS

'performance' not a run through. I ask societies to look beyond their current audiences to people they may possibly be alienating.

*West Midlands Member*

### Bulletin 139

I write to congratulate you on the format and content of the Autumn 2003 No 139 issue of the Bulletin. It is one of the most interesting and informative editions I have read for many years, more than I care to remember! I find the Bulletin so useful that I have my own individual subscription although I can borrow one from Canterbury RMS where I am a member.

For over thirty years I was a member of Banstead RMS and was concurrently secretary and chairman; I joined Canterbury when I moved permanently to Deal. This part of England has its own special climate (we are only 22 miles from France) and there are only a few Recorded Music Societies.

I was interested to read your remarks in the Autumn 2003 editorial about membership and your mention of the U3A. We have a U3A Branch here - "The White Cliffs U3A" which covers a broad area. I have led a Music Appreciation Group for about 8 years now which now has two groups meeting fortnightly which means 12 consecutive afternoons for me. But it does prove that there is a demand for Classical music and I feel privileged to have such a successful group.

*Barbara Horton (Mrs), Deal*



## Time To Focus On Music

The amendment to Rule 11 of the Federation's Constitution being passed unanimously at the AGM in Kettering, reflected the desire of the affiliates to have best practice for the examination of the Federation's accounts, but then to move on to focus on music.

It is well known that this is the desire of the Federation Chairman, John Davies, and the rest of the committee. This is also reflected in the planned 'Outreach' for affiliates. With the establishment of the Central Region, there is another opportunity for members of affiliates to meet and share their love of music. It has been a particular pleasure for me to witness people meeting for the first time and having a friendly chat about musical matters, exchange their society's programmes and share the concerns we all have about the future of our societies. The sorts of comments I have often heard are "I had no real idea what the Federation did, and yet it has been such a great day, I have been pleasantly surprised."

Both at a national and regional level the Federation should be able to offer to affiliates musical events that are appealing and at prices all can afford. With good will and a shared objective, coupled with a partnership philosophy, I am confident that we can reach our goal of increased attendance at Federation musical events, which is in the interests of all of us.

*Gordon Wainwright. (Chairman FRMS Central Region. Treasurer Wolverhampton.RMS)*

## Federation Accounts

Readers of this bulletin will remember that during the year 2000/2001 the Federation was going through a financial trauma. It was due to the good efforts of the society officers of the time that the situation was stabilised and the accounts were reorganised and proper financial disciplines introduced. Readers may also remember that the Federation was forced to renegotiate the Performing Rights agreements. A payment for the PPL was introduced as well as increases for the PRS royalties. Thereafter, a form of index linking for the Affiliation fee, the PPL and the PRS payments was introduced and a proposed 10% surcharge for affiliation was rescinded. The proposition was that once these changes had worked their way through they would bring a welcome period of financial stability for the affiliates. Any increases in the affiliation fees from year to year would be predictable and this would

help in the planning of society finances. It was not to be.

This year we have had an increase of 110% in the Public Liability Insurance payment. Mr Cartwright's letter of 20th November 2003 gives the reasons as to how this came about. Apparently these reasons included a misplacement, relocation and reorganisation of the accounts by Norwich Union. Given the period of years since the last increase in 1997 it cannot be seriously argued that there should not be some sort of increase. However, from the financial planning point of view it would have been good professional practice if the insurer had given some warning that an increase was likely. If financial increases are necessary then it is preferable that they are done in a predetermined and graduated manner. An example would be if the procedures and disciplines of the affiliation, PPL and the PRS payments were introduced for the PLI payments. This type of inclusive index linked agreement would at least finally bring in the financial structure and environment in which the FRMS and the affiliates could plan their finances without these haphazard financial changes.

*Norman Castleton (Treasurer, Lowestoft RMS)*

## THE BRITISH MUSIC SOCIETY

### *BMS Lecture - Recital*

*26 MAY 2004 AT 7.00PM*

### UNJUSTLY NEGLECTED - John Talbot

A guided tour through the recorded music catalogue of the Society by BMS Recordings Manager and Producer, John Talbot - for BMS Members or non-members. The Society has recorded a wide and surprising range of British music considered to be 'unjustly neglected'.

Music of Sterndale Bennett, Arthur Benjamin, Sir Lennox Berkeley, John McCabe, Rebecca Clarke, E J Moeran and many others will be featured.

#### *To be held at:*

Jubilee Room, The New Cavendish Club,  
44 Great Cumberland Place,  
LONDON W1H 7BS

Tickets £6 (£7.50 for non-members).

From: Alastair Mitchell,

47 King Edwards Gardens, London E3 9RF.

*Cheques made out to British Music Society should be sent with stamped addressed envelope. Tickets sent 3 weeks before the lecture.*

# Poulenc and the Carmelites

By Anthony Barker

Poulenc was an infinitely complex person, paradoxes abounding in his personality and life. A composer of almost 150 songs, some little more than cabaret numbers, yet he wrote brilliant chamber works, concertos, ballets and sacred music, carefully preparing himself to write a grand opera. Accused of having a short attention span, yet he took great pains over the formal structure of his compositions, studying works of acknowledged masters before entering a new musical form. A hedonistic member of the avant-garde, he returned to the church at 37 and began writing deeply religious works. Often manically comic, he also suffered from lengthy periods of depression, critics describing him as half bad boy and half monk and as Janus-like. A professed homosexual, he had an illegitimate daughter, to whose mother he dedicated a song. A man of some wealth, whose love of luxuries drove him to work strenuously to provide the cash for them.

## His Image

Pascal Rogé has said: 'he used everyone's harmonies to write music which is like no-one else's. You can recognise Poulenc after one bar, as he developed his own language, his own way of treating melodies.' He is better loved in this country than in France, because we see him as being typically French, while they dislike the image of themselves that Poulenc projects. They feel he should have been more serious and fear that he appears superficial. When Rogé wanted a Poulenc centenary series of concerts, a French promoter said: 'Forget it. The hall would be half empty.' The most extensive centenary celebrations in 1999 were in Britain, not France.

## Beginnings

Francis Poulenc was born in Paris on 7 January 1899 to a comfortable Auvergne family, his father being co-founder of the Rhône-Poulenc chemical company, which grew to be a major multi-national group. His mother was a talented amateur pianist and from five he received piano lessons from her. By eight he had discovered Debussy and at fifteen he heard Monteux conduct Stravinsky's *Sacré du*

*Printemps*, collecting scores of Bartok, Stravinsky and Schoenberg. Recognising his precocious interest in contemporary composers, she decided his talents would best be fostered by going his own way, rather than attending D'Indy's Schola Cantorum. At sixteen she made the brilliant choice of lessons from the piano virtuoso Ricardo Viñes. Poulenc later said: 'I owe him everything.' To Viñes he owed his manner of playing the piano and the originality of his keyboard writing. Equally importantly, through him he met Viñes' friends: Falla, Debussy, Ravel, Auric and Satie.

## Influences

His mother died in 1915 and his father two years later. Now he was financially independent and began to compose in earnest. Satie was a significant early influence, with Auric remaining his most trusted guide and mentor. The influence of Stravinsky and Satie is evident in his *Rapsodie Nègre* (for baritone, piano, strings, flute and clarinet) composed when he was eighteen, with Poulenc singing the baritone part, as the singer had lost his nerve. It attracted praise for its instrumentation and his streak of genuine humour. Sometimes called leg-Poulenc, that humour was all the more evident



Poulenc [© Naxos]

when it became known that the poems of a Liberian poet, its inspiration, were bogus. Only the third movement had words, these being an invented language. He took *Rapsodie Nègre* to Paul Vidal, a teacher of composition at Paris Conservatoire, whose comment was: 'Ah, I see you are following the Stravinsky and Satie gang.' While this was true in some measure, it meant the doors of the Conservatoire were closed to him for good.

## World War I

In January 1918 he was called up, serving as a private in anti-aircraft units, then a typist for two years to 1921. In 1918 he composed the short *Sonata for two clarinets*, a young man's work, with an acerbic flavour. That year brought the *Sonata for piano duet*, highly rated by Ansermet, who detected traces of Stravinsky, Ravel, Satie and Chabrier. 1918 also produced *Trois Mouvements Perpétuels*, originally a piano piece, which Viñes

popularised in a series of European recitals. Stravinsky was so impressed that he introduced Poulenc to his publisher, Chester. They are spontaneous, attractive melodies, whose popularity led him to arrange them for chamber ensemble. *Le Bestiaire* came in 1919, acerbic, evocative songs to Apollinaire verses of brief incidents involving six beasts. Composed for flute, clarinet, bassoon and string quartet, he arranged it for piano. Poulenc was proud of his literary connections and *Cocardes* followed, a song cycle to three verses of Jean Cocteau. Altogether different from *Le Bestiaire*, these are ironic imitations of popular songs.

#### Les Six

In January 1920, the critic Henri Collet wrote that Russia had the Mighty Handful, while France had six, plus Satie. Works of Poulenc, Auric, Milhaud, Honegger, Germaine Tailleferre and Louis Durey had featured in a concert and this comment led them to meet on Saturday evenings for about 18 months. However, they cannot be regarded as a significant musical influence. Together, less Durey who had departed to Nice, they composed *Les Mariés de la Tour Eiffel*. Catcalls and insults greeted its performance, ending their communal existence. Poulenc said: 'The diversity of our musical ideas, our likes and dislikes, precluded a common aesthetic.' He realised he needed a solid technical grounding in broadening the range of his compositions and, with the Conservatoire closed to him, he took lessons from the composer Charles Koechlin from 1921 to 1924. This brought him the subtle skill of composing for unaccompanied choir. In 1922 he wrote the *Sonata for clarinet and bassoon*. Pleased by the piece, he wrote to Koechlin thanking him for the benefit of the lessons in counterpoint. The same year brought the *Sonata for horn, trumpet and trombone*; he saw it as like a Dufy canvas, clearly related to *Les Biches*, on which he was working.

#### The Ballets

1923 was a turning point, with the completion of his first large scale work: *Les Biches*. Diaghilev wanted a modern-day ballet and Poulenc responded with an unconstrained score of irresistible gaiety, grace and hedonism, untainted by pangs of conscience. He admitted the influence of Tchaikovsky and Stravinsky in its triumphant success in January 1924 in Monte Carlo. Sadly, Satie referred to the ballets of Poulenc and Auric as



musical lemonade, whereupon they sent him a baby's rattle with his face on it. The break was never healed. His other important ballet's premiere was in Paris in 1942: *Les Animaux Modèles*. Taking six episodes from La Fontaine's fables, he gave the animals human form. It is more beautiful than the somewhat superficial sophistication of *Les Biches*, with passages of remarkable dignity and restraint. It was an immediate success with both the public and critics, with Auric and Honegger noting its rich sense of harmony and orchestration. Poulenc, with Massine and Stravinsky, was present when Ravel played *La Valse* for Diaghilev. Poulenc saw Diaghilev was embarrassed: his false teeth moved, then his monocle, then said: 'it's a masterpiece ... but it's not a ballet... it's the portrait of a ballet... It's the painting of a ballet.' Poulenc felt he learned a lesson in modesty, as Ravel gathered his music and calmly left the room.

#### Melodies and Chansons

Poulenc had an innate understanding of the human voice's potential and an instinctive feeling for it. Many of his songs are of extraordinary delicacy, while others are simply cabaret songs, some of which were frankly written in the style of Maurice Chevalier. Broadly, the former are referred to as melodies and the rest chansons. Many melodies were written for his long-term friend, the baritone Pierre Bernac, with whom he would perform them at the piano, touring extensively. Bernac was a severe critic of his life-style, constantly counselling him to reform. Sadly a recording of them was deleted only two months after Poulenc's centenary.

#### Mature Works

May 1926 marked the premiere of his first truly mature work and his first major achievement in chamber music: *Trio for oboe, bassoon and piano*. It possesses symmetry, clarity, lyricism and assurance. There is full scope for each instrument, even though the piano leads. Never comfortable with the violin and cello in chamber works, for him wind instruments were the closest instrumental equivalent of the human voice. In 1927 he bought a country house in Noizay, dividing his time between its solitude and his Paris apartment. More songs and piano pieces flowed, followed in 1928 by the *Concert Champêtre*, densely written, demanding 28 strings in the chamber orchestra. He met Wanda Landowska, who constantly chivvied him to complete it, at the salon of Princesse Edmond de Polignac, where Falla's



*Master Peter's Puppet Show* was being performed by her. Falla and Poulenc rank as the finest composers of modern harpsichord works and Poulenc's invigorating blend of merriment and melancholy ensured its continuing popularity. He begged a commission from the Princesse for the *Concerto for two pianos*, premiered in September 1932 at the Venice International Festival. In it there are echoes of Stravinsky and the Balinese gamelan he heard at the Colonial Exhibition of 1931. Poulenc believed its impact on audiences resulted from its: 'bigness, energy and violence.' Ivry feels it stretched the classical form almost beyond recognition, giving an idea of an evening spent with Poulenc. Between these works, he wrote *Aubade*, a choreographic concerto for female dancer, piano and 18 instruments, choreographed by Nijinska for a fete of the Vicomte de Noailles. The public performance was choreographed by Balanchine, who introduced an additional male dancer, angering Poulenc and ruining his concept of Diana, condemned to chastity, alone. *La Bal Masqué* of 1932 is a profane cantata for baritone and instruments. It is a blend of the wildly comic and the morbidly tragic, relating the joys and terrors of French daily life.

#### Religious Renaissance

A number of minor piano and vocal works occupied the period to 1936, the end of his youthful period, with the sophistication of Paris yielding to choral and sacred music. There is some dispute whether the death of a friend was the trigger, but certainly while staying at an hotel near Rocamadour, he visited the shrine of the Black Virgin. There he had a religious experience of unbelievable peace and he began writing sacred music for the first time. This did not staunch the flow of songs and piano pieces, including *Tel Jour, Telle Nuit*, the French counterpart of Schumann's song cycles. Now there was a serious vein in his work. The same year he produced his *Litanies à la Vierge Noire* for women's or children's voices with organ accompaniment, displaying the simple fervour, sweetness and humility which characterised his religious belief. His *Mass in G* for unaccompanied, four part choir came in 1937. Copland said of it: 'Eclectic as ever, charming as ever, this Mass is not at all severe or forbidding.' Another commission from the Princesse, the



*Concerto for organ, strings and timpani*, completed in 1938, is not a religious work, but it contemplated church performance. Alluding to the impending war, Poulenc attempted to create: 'a tornado of beauty, a work that would be as operatic as possible without being an opera.' It has novel instrumental combinations, the organ ranging from high volume to delicate lyrical passages. A key work and one of his most popular, the *Sextet for piano and wind instruments* took from 1932 to 1939 to complete. It contains romantic melodies, the writing for wind instruments a delight of good humour and charm, alongside virtuoso pianism.

#### World War II

He served as a private until the German occupation, avoiding social contact with the enemy and continuing to compose and perform throughout the war. Increasingly he became troubled by rheumatism and arthritis and had more than one nervous breakdown. Yet his output included *Les Animaux Modèles*, incidental music to *Barbar the Elephant*, *Exultate Deo*, *Salve Regina*, the cantata *Figure Humaine* and his first opera *Les Mamelles de Tirésias*. *Figure Humaine* is regarded by some as one of the most significant choral works of our time. Written clandestinely, with dense vocal texture and refined polyphony and an unaccompanied twelve-part choir of male and female voices, its vocal complexity makes performance rare. The thirteenth and final Eluard poem was the clarion call of the French Resistance, its climax proclaiming the final word: Liberté. Following the liberation, the BBC gave its first performance in January 1945. *Les Mamelles*, an opera bouffe, was well received critically. However, the sex changes and cross-dressing scandalised the public, being based on Apollinaire's play, which Poulenc had seen in 1917. He clearly had a desire to shock, but it has pleasing melodic passages and it was a significant step on the route to *The Carmelites*. His songs continued to flow and in 1947 he completed his *Sinfonietta*, commissioned by the BBC. Light-hearted and fluent, it contains allusions to earlier works, with some delightful instrumental highlights.

#### Prelude to the Carmelites

The premiere of his *Piano Concerto* came in January 1950, its mood changes and dazzling imagery moving between calculated seriousness,



humorous high spirits and brassy gestures. The comment that it is a work of tunes rather than themes is valid, epitomising its appeal. This period of preparation for his grand opera saw him deliberately stretching his sinews, with the *Stabat Mater* for soprano, five-part choir and orchestra coming in 1950. It is a powerful and moving work ranging from sorrow and grace to drama and majesty. The *Ave Verum* and *Four Motets* followed, then, after three years' work, his grand opera was completed in 1956. The *Carmelites*

To prepare himself he had studied the operas of Verdi, Malpiero and Monteverdi. Poulenc had been offered a ballet commission by La Scala on the martyrdom of St Ursula, but Ricordi suggested the screenplay of Georges Bernanos on the martyrdom of 13 Carmelite nuns, following the proscription of the Church and the Mass, during the French Revolution. The nuns are faced by an intolerable dilemma; the choice is between the deliberate sacrifice of their lives or the abandonment of their faith and habit. The psychology of fear is the main theme, with the assurance: 'One does not die alone; one dies for others and even in place of others.' This made it an emotionally taxing work to write and to this was added problems with the rights to the screenplay, leading to debilitating insomnia. He wrote the libretto himself, determined to keep faith with the original. Critics at the premiere in Milan in January 1957 ascribed to it grandeur, simplicity and nobility, adding that it was his masterpiece. It triumphed throughout Europe, Joan Sutherland making her Covent Garden debut as the second prioress. The final scene has pathos beyond compare, with the menacing sound of the guillotine relentlessly diminishing the number of the nun's voices, until the last is silenced. It is a scene capable of bringing tears to the most dispassionate listener. This work rendered ridiculous any suggestion that Poulenc was a mere writer of chansons, concerned only to outrage or shock.

#### The Final Flourish

Following an unsuccessful collaboration with Cocteau in his youth, he now felt confident to handle him as an equal, Cocteau providing the libretto of his third opera *La Voix Humaine*, based on Cocteau's play. This is almost a concerto for soprano, the solo voice of the young woman abandoned by her lover, moving inexorably to her

suicide, in a series of one-ended telephone conversations. The singer is allowed to dictate the pauses and tempi in portraying her terrible anguish. In the last decade of his life, the *Gloria* is the most significant and popular sacred work, with its integrated structure to the seven movements. The music is redolent of his simple faith, with optimism rather than soul-searching in the graceful music. He knew he had written a final



movement of beautiful sound quality. Equally important was the flowering of his talent in the three sonatas between 1957 and 1962. The *Sonata for flute and piano* demonstrates deep understanding of the flute's tonal qualities; with lyricism and grace the flute dips and soars. A critic called it: 'a great rainbow of melody and the best Poulenc and even a little better.' The dark sadness of the *Sonata for clarinet and piano* is suddenly

pierced through by the high spirits of his natural optimism, yet its melancholy persists in the memory. The *Sonata for piano and oboe* hints at hidden confidences in an elegiac work, whose overall sense is contemplative, despite sudden rushes of frantic energy. There are hints of his sacred pieces in this last work of his life.

#### The End

Most composers leave unfinished work, unless they have long since run out of inspiration. On 30 January 1963, no work was incomplete, his apartment had been redecorated, when a heart attack ended his life. His heart had possibly been weakened by drugs taken to overcome his depressions, which French psychiatrists were wont to over-prescribe. While at times he pretended he had no aspiration to be thought to be a grand musician, his true wish was to be recognised as a great composer. He wrote that he knew he had not made harmonic innovations, but he saw room for new music which might use other people's chords. Few composers have such an unmistakable footprint, or such a melodic gift. The great range of his works must not obscure his recognition as a great French composer; some works are of great nobility and the rest refresh our lives. He inscribed on the manuscript of *The Carmelites* 'Looking at the music coldly, I honestly believe it is overwhelming in its simplicity and... in its peace.'

Anthony Barker

# An Age of Anxiety

by Arthur Butterworth

There is perceptible change in every aspect of the passing years; nothing of course, could possibly stay the same for ever. Everyone is aware that in his or her own lifetime even the climate appears to have changed (though so far, we are reassured to notice that the sun rises everyday at the predicted hour, although there might come a day when it will not). Musical history has seen many remarkable changes of fashion. Indeed, listening to the immense variety of music that has beguiled us over the centuries is one of its charms. We listen to early music - generally regarded as being loosely medieval - then came the flamboyant age of the baroque: Bach, Handel, and others. When that became passé the taste was for a much more easy-going, not quite so earnest a manner, the rococo-style of the early classics: Haydn, Mozart and early Beethoven. Changing social and political conditions then led to a more romantic outlook: Schubert, Schumann, Brahms, Berlioz and the generation of musicians and other creative artists who sought to express the temper and feel of the new age. The theatre and in particular, opera, was probably even more expressive of the spirit of the times than concert music.

It is this especially definitive kind of word 'concert music' that has a particular interest. Opera, was ever by its nature of course, a public kind of spectacle, but concert music is not quite the same thing. This commentary does not set out to be pedantically precise in its definition of the term 'concert', but it can be taken to mean a musical performance which is - generally - intended to be performed before a fairly large group of listeners. How large then? A group of listeners exceeding in size the number of those performing? Or merely a group of cultured and well-informed listeners who may, or equally may not, be more numerous than

those actually taking part in the performance? What defines the notion of a concert?

Probably before the turn of the nineteenth century there had been, apart from opera, comparatively little in the way of truly public concerts: meaning that anyone who chose to go and listen might pay for a seat and listen to largely abstract (i.e. non-vocal) music. The early instrumental music of the baroque, and even more so the early classical symphony, was not essentially addressed to an unknown public, but to a select circle of cultured people who would recognise and appreciate this refined art of music. However, about this time, and especially with Beethoven, there arose the beginnings of a fashion for instrumental performances

that would attract a large crowd of listeners: many of whom might not have been cultured in the same way that the more aristocratic listeners of an earlier generation would have been. No attempt is made here, to go into the social reasons for the beginnings of what might well have been at that time, a new phenomenon. However, for whatever reason, the truly public concert seems to have arisen. Where exactly it first took place is hard to say; but it probably came about with a general flowering of high culture that descended on Europe: it has been called 'The Age of Enlightenment'. This is perhaps surprising since the times were violent, politically insecure, there was much social upheaval. Slavery, injustice and exploitation was rampant; Western nations were conquering other parts of the world on an ever-more militarily aggressive scale. Yet for all these iniquities, there flourished a more widespread awareness of culture in the arts. All races have their own culture, but what took place in Western culture, that of Germany, France, Italy and other European nations appears to have been in the ascendancy (like the missionary zeal of the Christian religion and its various conflicting dogmas).

To most Europeans, music meant 'western-European' music; there was no place for exotic oriental sounds, no Indian, African,



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Latin-American or other 'foreign' music. So, in the general sense, it has remained. Concert halls began to arise in every large centre of population; the public concert soon came to be regarded as a mark of a community having elevated itself to a desirable cultural level. How was all this paid for? Now it is reasonable to assume that music on a small scale – the string quartet for example – was economically sustainable, and after all, in earlier times such chamber music was financed by the wealthy aristocratic patrons whose delight it was. Their guests would not be expected to pay for a seat. The economics hardly entered into it, performers were little more than servants anyway, paid miserably low wages. However, what of the first public concerts? How were they promoted? Who paid for the larger groups of orchestral (as distinct from chamber) players? The term itself: 'chamber music' - still in use - implies things on a small intimate scale, not for public use. Nowadays such chamber concerts are more often intended to be held in front of quite large, ticket-buying audiences, where the original notion of an intimate, and exclusive musical event is offered to all comers.

The orchestral concert, however, by its nature demands a large and appreciative audience. Playing to a half-empty house is dispiriting in the extreme: such large-scale gestures as the symphony or piano concerto are not intimate artistic gestures intended only for the discriminating few; they are public happenings demanding an appreciative emotional response from a large mass of people. The anxiety of the present time would seem to be with the threat of decline in such large-scale public events. There are no ready answers to this situation and none is attempted here. However, some considerations might be worth thinking about to those who are themselves anxiously concerned.

Chamber Concerts Societies: The complaint is often made that such concerts are now widely in decline. But is this really true? The observation is often made that audiences seem to be getting older; however, to a large extent this is an illusion: audiences for the rarefied appreciation of the essential qualities of so intimate and deeply cultured an art form, come about mainly through a person's lifetime experience of such music. The deeper meaning of chamber music has probably never primarily been attractive to young listeners (though this is not to confuse the involvement and

insight displayed by young performers). Most concert societies have always addressed their concerts to older, mature listeners. To complain that their audiences now seem to be older, is an illusion: they always were. While the audiences of twenty years ago are now dead and gone, the present audiences, who have replaced them and are themselves no longer young, were, twenty years ago, the disinterested younger generation!

“Concert going has become more razz-ma-tazz”

This is observable not only in Britain but in other parts of Europe and the civilised world.

The Second World War saw a quite staggering growth of interest in orchestral concerts.

The reasons for this have often been put forward. After the war, this interest did not decline, but rather increased and promised to remain this way indefinitely. Throughout the 1950s and '60s audiences were more or less stable. Of course, one of the contributory factors was the way the concert-going public regarded celebrated performers - especially conductors. There were probably other, no less important, reasons: most of all the economics of concert promotion. Celebrated performing artists (especially singers) have always been well-paid; conductors hardly less so. Nowadays it is the conductors who are the absurdly over-paid prima donnas of the concert hall. A generation ago professional orchestral players were paid only a modest wage, while their forebears in the profession were even lower down the social and economic scale. (Hence the burgeoning of huge orchestral scores by such as Richard Strauss and Mahler; orchestral players came very cheap indeed) With the rise of modern industrial relations the situation is vastly different. Professional orchestral players (like workers in any other industry) will probably still claim that they are underpaid. But in common with the average earnings of the population, the professional orchestral musician is not unreasonably rewarded and enjoys a life style: home-ownership, cars, 'all mod-cons' and holidays, just as much as the next person. The working week of the orchestral player is probably not quite so demanding as it was fifty years ago.

Present-day economics, however, never appear equitable. Concert-promotion has become more razz-ma-tazz: programme printing, advertising, management costs, fees of all kinds. Whereas a generation ago, a provincial orchestra would give a regular weekly series in its home town, with a stable, supportive audience, this is not now always

the case. Fewer regular weekly concerts, and consequently a decline in the performance of the hard-core classical repertoire. As with chamber concerts, audiences consist largely of grey heads. But for the same reason as suggested regarding the chamber concert (or more precisely 'recital' since chamber music is not primarily a concert sized event, but is a more intimate affair), this is not really so. Much greater research needs to be done to discover the causes of an apparent decline in concert-going. Concert management, orchestral administrators, musical philosophers, historians, critics could all contribute.

However, perhaps one of the really ominous - and probably depressing - reasons might lie beyond music and its changing fashions, the growth of other entertainment media, modern travel, and so forth. First of all the economics of concert promotion: the fees or wages of the orchestra, the fees of conductor and soloist, the management costs - hire of concert hall, ancillary staff, printing, promotion, advertising, insurances, public liability, marketing, etc. How does a centre-circle seat costing - say - £25 today, compare with the same seat in 1960, which might have cost 17/6d (75pence); are other costs relative? How were concerts so successfully promoted in 1960 with fewer administrative back-up staff: accountants, secretaries, marketing assistants, programme consultants, publicity directors, membership secretaries? Are a lot of these present day job-titles really so necessary? Like the chocolate bar, the duration of most concerts is now generally shorter than in former times, yet the cost is markedly higher. In all cultures there has always been a popular kind of music. Even in devout religious countries where the music of ritual and the church was solemn and had to be taken seriously, the other side of humanity expressed itself through folk music, bawdy songs and dances in the tavern. It is no different in this century; we have a species of popular music, we simply call it 'pop'. But it has come to mean more than the bland, innocuous word itself. On the other hand we have no really good, accurate descriptive expression for the cultured kind of music most of us loosely call classical. Strictly speaking "classical" should only apply to a narrow period of musical fashion; the rest is very varied. If we use what seems the best alternative, we say "serious" music; but this can put people off: it sounds too solemn and forbidding. A better phrase might be "art music" to

differentiate it from light, trivial, shallow or mere entertainment music. "Art-music" implies an elevated, cultured kind of music which is intended to appeal not only to one's superficial emotions, but to the intellect as well; to arouse deeper personal reflection on what the music tries to communicate.

Other reasons for the apparent decline in public concert attendance could lie in the fact that, apart from all the other cultural distractions (that

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"...People prefer to listen to music at home, it is cheaper and it is SAFER"

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are so obvious) might be that the CD is now so good that people prefer to listen to music at home: it is cheaper, and it is SAFER! The violence of modern urban and city life is

such that many people will not contemplate the hazards of evening and night time forays into a large town or city. It was said earlier that there had been an "Age of Enlightenment", when, despite the wretchedness of much of humanity, the great cultures of European life blossomed: Italian art, French drama, German music, English literature. Other nations came into this circle of influence (and the odd thing is that Orientals are now so accomplished in the pursuit of western musical culture). But, as has so often been noted throughout history: empires rise and fall. Whether it be politically correct or not, there are indications that our particular European culture - especially the fastidious art of music: its exquisite beauty of melody, harmony, shape, form, quality of voice and tone colours of instruments, its lack of violence and aggression, its pursuit of the natural beauty of sound, is under threat of cruder, more barbaric and moronic modes of expression that began to insinuate themselves into our carefully-nurtured culture soon after the First World War. In place of intelligently-designed musical structures, as in the symphony, string quartet, piano sonata, opera, art-song, all seeking to capture beauty and elegance, music is threatened with aggressive violence of expression, a dumbing-down of human sensitivity; in place of subtle and varied rhythms arising out of melodic and harmonic interplay we are ever more increasingly beset by the moronic monotony of barbaric drumming and aggressive vocal assault.

At one time the symphony orchestra was regarded as one of the highest creations of the human artistic spirit. But, as they say, all empires fall. Is the present state of appreciation of our lofty European musical culture - its dumbing down - symbolic of the threat to our kind of civilisation?



# Frederick Delius

**F**ritz Theodor Albert Delius was born in Bradford, Yorkshire, on 29 January 1862. His parents came from Bielefeld, in Germany, and had taken British nationality before he was born. Julius, his father, had become a prosperous businessman in one of Yorkshire's great Victorian industries, wool, and the modest family fortune was sufficient to ensure that as a young man Delius was never really seriously to consider earning a conventional living. His home was a musically cultured one, and as a boy he had a good ear for music, playing both the piano and violin proficiently before he reached his teens. Following attendance at a local preparatory school, he moved on to Bradford Grammar from 1874-8, following which he spent two years at Isleworth, near London, studying at the International College, a remarkably progressive institution for its time.

After leaving the College, some 3½ apprentice years were spent in association with his father's business. He was first despatched for a time to Stroud, in Gloucestershire, renowned for centuries for the manufacture of wool, then to wool centres in Germany, France and Sweden. The intervening periods in Bradford and Manchester were characterized by an increasing frustration with business life and a mounting hostility to his father. The result was that, just as his parents had emigrated from Germany, Delius, at the age of 22, effectively emigrated from England. His departure may well be seen as an extension of the wanderlust which had interrupted the European trips of the early 1880s. He had slipped the leash of trade several times while living and working abroad, making lengthy excursions, against his father's will, to the French Riviera and to Norway. In Germany, in particular, he had quietly furthered his musical education by taking in performances in some of the musical centres, and (in Chemnitz) by taking violin lessons with Hans Sitt — later, along with Jadassohn and Reinecke, to be his teacher at Leipzig.

March 1884, however, saw the major excursion, Delius having persuaded his father to let him take what was then a fashionable escape-route from England, sailing to America to try his hand at cultivating oranges in Florida. His plantation, Solana Grove, was some hours upriver

by steamer from Jacksonville.

He quickly procured a piano, took theory lessons from an excellent teacher, absorbed, too, the sounds of the singing of his negro workers; and his musical education, grafted on to a love of Chopin, Grieg and Wagner, took its most significant and unexpected step forward, soon to be documented in the Florida orchestral suite of 1886-7. Oranges, in their turn, suffered the fate of wool earlier, and were largely neglected. Delius stayed on the shores of the St Johns River for a year and a half, then moved on to Danville, in Virginia, with sufficient confidence to teach music — both privately and in a college — for the school year 1885-6. Again he was greatly taken by the sounds of negroes harmonising, this time as they worked in the town's tobacco warehouses.



Julius Delius now gave in to his son's request for a full musical education at Leipzig, and Fritz returned to Europe, after spending some weeks in New York, to enrol as a student at the Conservatorium from 1886-8. Later in life he was to claim never to have set great store on this period, but it nonetheless enabled him to hear more good music in that short time than so far in his whole life. And furthermore it enabled him to meet and befriend his idol Edvard Grieg.

In the summer of 1888 he moved to Paris, where he was to remain based — staying initially with his uncle Theodor Delius — for almost a decade. He immediately set to work on composition, moving quickly from songs and smaller-scale orchestral and instrumental pieces to the operas *Irmelin* (1890-2), *The Magic Fountain* (1894-5) and *Koanga* (1895-7), all demonstrating potent Wagnerian influences. Then there were larger orchestral works with solo voices, *Paa Vidderne* (1888), *Sakuntala* (1889) and *Maud* (1891), and the symphonic poems *Hiawatha* (1888) and *Paa Vidderne* (1890-2) (the latter quite distinct, confusingly enough, from the earlier eponymous work). The eclecticism of his work is evident, his inspiration deriving from the most varied of sources — the literature of England, Norway, Denmark, Germany and France, mediaeval romance, North American Indians and Negroes, the Florida landscape, the Norwegian

mountainscape. Out of all this a compellingly individual voice was coming into being, representing a harmonic distillation of European and North American idioms.

During this Paris period Delius had little opportunity to hear his larger scores. In Leipzig there had been rehearsals of the Florida suite and one or two other works. The *Paa Vidderne* symphonic poem was given in Oslo in 1891 and in Monte Carlo in 1894. But it was not until 1897 that the composer had the chance to hear - intensively - how his music sounded.

This was in Oslo again, where he attended several rehearsals and performances of his *Folkeraadet* incidental music, composed in the summer. By now he had completed other important works: *Over the hills and far away* (1895/7), *Appalachia*, in its first version (*American Rhapsody for Orchestra*) (1896), and his only *Piano Concerto* (1897), also in its first version.

Meanwhile, he had befriended a German painter, Helene 'Jelka' Rosen, in Paris in 1896, and soon after a return visit to America in the first part of 1897 he moved in to share her house in the village of Grez-sur-Loing, near Fontainebleau.

This was effectively to be his home for the rest of his life: he and Jelka married in September 1903, by which time he had anglicized his name to Frederick. His association with Jelka is a reminder of his association with many fine artists throughout his life, although the Paris years were particularly notable in this context.

He was a member of Gauguin's circle during the painter's last stay in France, and one is tempted to think of the primitive colours and exotic imagery of *Koanga* as a musical parallel to Gauguin's canvases, just as one is inevitably drawn to compare the darker and more expressionistic colouration of later pieces such as *Fennimore and Gerda* and *An Arabesque to the works of Edvard Munch*, whom Delius first met around 1890 and who was to remain the closest of all his artist friends.

Immediately after *Folkeraadet* he travelled to Germany for the first orchestral performance in that country of *Over the hills and far away*. It was conducted by Elberfeld's Musical Director, Hans Haym, who with his conductor and pianist friend, Julius Buths, was to be instrumental in popularizing Delius's music, to a quite dramatic extent, in Germany during the first decade of the new century. 1898 saw the composition of the

*Mitternachtslied Zarathustras*, from Nietzsche, later to form the great penultimate section of the composer's *A Mass of Life*; and 1899 saw the completion of the symphonic poem *Life's Dance* (in its first version) and *Paris*. It was in 1899 too that a memorable all-Delius concert was given in London - on 30 May, under the baton of Alfred Hertz - an event only made possible by a legacy from Delius's uncle Theodor. The operatic masterpiece, *A Village Romeo and Juliet*, after Keller, and to Delius's own English libretto, was begun later that same year and completed in 1901. Florent Schmitt was commissioned to produce a vocal score, just as he had done with Delius's three earlier operas. Ravel performed the same office for Delius's short penultimate opera, *Margot la Rouge*, in 1902.

Delius's high musical summer was to last almost to the end of the first World War, with a whole string of masterworks. *Appalachia* in its final form dates from 1902/3; the sublime marriage of words and music *Sea Drift* from 1903/4. His great *Mass of Life* was composed during 1904-5. Then came *Songs of Sunset* (1906-7), where Dowson's full-blown late Romantic imagery found a perfect counterpoint in Delius's settings. *Brigg Fair* (1907) is a perfectly cut gem; whereas *In a Summer Garden* (1908, revised 1912) is pure gold, its orchestration impeccable, all lightness of touch, all sovereign assurance. The short *On Craig Ddu* for unaccompanied chorus (1907) is a parallel achievement, summing up Delius's full command of many-stranded vocal writing as surely as *Summer Garden* sums up his command of the orchestra's voices. The first of the two *Dance Rhapsodies* also dates from 1908. A considerable part of 1909/10 was devoted to his final opera, the wayward *Fennimore and Gerda*, where for the first time some of the darker colours of his later works are evident. An *Arabesque* (1911) is more controlled, with an element of icy chill that has not been found in his music before. The *Song of the High Hills* also dates from this year and achieves in some pages an almost visionary quality, sound rolling away into the far distances in an evocation of the snow-capped mountain peaks of Norway.

From 1911 and 1912 respectively date the perhaps over-popular *Summer Night on the River* and *On Hearing the First Cuckoo in Spring*, shorter works written at the suggestion of a friend



for smaller orchestras to play. *The Walk to the Paradise Garden* had been written 'to order', too, in 1907, when it had become evident that music was required for an extended interval at the first production, in Berlin, of *A Village Romeo and Juliet*. It is odd to think that these three works above all, never leaving the repertoire, have served to earn their composer an unmerited reputation as a maker principally of pastoral miniatures.

In the autumn of 1907 Henry Wood and Fritz Cassirer had respectively conducted the *Piano Concerto* and *Appalachia* at separate concerts in London. With *A Village Romeo and Juliet* having been given in Berlin early in the year, Delius's reputation now stood so high in Germany that interest was growing in England.

Wood was in fact the pioneer, the first Englishman to conduct Delius at home, but Thomas Beecham soon assumed the role of Delius's greatest protagonist, and early in 1908 he performed both *Paris* and *Appalachia*. Delius, like Mozart, was to remain an adored constant in his repertoire until his death in 1961.

With the cool astringent note sounded in *North Country Sketches* (1913-14) comes a farewell to the Edwardian age. The war years brought turmoil into Delius's life, and for a time he and Jelka had to leave Grez. Much of his (relatively short) exile was spent in and around London, although there was one summer in Norway. In spite of all the obvious difficulties, to which were now added health problems, Delius continued to write a surprising amount of music. Above all there was the much underrated *Requiem* (1914/16), which sings a paean of joy to the eternally recurring forces of nature. It is uncompromising stuff, and the final two movements in particular strike the most exultant and heady note that has been heard in Delius since the *Mass* of ten years earlier. The second *Dance Rhapsody* dates from 1915, the *Concerto for Violin, Cello and Orchestra* from 1915-16, and the inventive and masterly *Eventyr* from 1917. Also dating from 1916 is the third excursion into concerto form that Delius made, the *Concerto for Violin and Orchestra* - curious, perhaps, that he had not sought to give this larger area of solo expression to his own chosen instrument much earlier. It is significant that these war years saw a number of works composed in the more traditional musical forms, forms that Delius had largely abjured until this period. One is tempted to think that his waning health had now begun to preclude the rhapsodic inspiration at a sustained level that until recently had exploited

with such conspicuous success large-scale orchestral and choral resources. Working, albeit loosely, within the discipline of given forms might now give necessary support to his muse. Such argument is strengthened by the fact that Delius's last major orchestral essay in relatively free rhapsodic form, *A Poem of Life and Love* (1918-19), apparently did not satisfy the composer sufficiently for him to publish it on its completion. At all events 1914 had already seen the final touch put to the long set-aside *Sonata No.1 for Violin and Piano* (the much earlier *Sonata in B* is unnumbered); a *String Quartet* and a *Sonata for Cello and Piano* were further fruits of 1916; and another *Violin Sonata* was to follow in 1923. The last essay in concerto form was given over to the lovely *Cello Concerto* of 1921.

There were three final summers - late echoes of many such summers in his youth - in Norway in 1921, 1922 and 1923, the latter two of which the Deliuses spent in a chalet they had had built overlooking the valley of Gudbrandsdal. With Percy Grainger's help the last touch was put in 1923 to the incidental music to Flecker's play *Hassan* which, starting later that year, was to have such a phenomenally successful run in London

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*Delius at Leipzig  
about 1886*

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that it helped for some time to buttress the Deliuses' ailing finances. Little could help the composer's failing health, however, in spite of a desperate round of medical resorts and watering places during the course of some two depressing years. Delius was going blind and losing the use of his limbs, although his mental faculties were to remain almost unimpaired until his death. He could no longer compose.

Not, that is, until late in 1928, when a young musician from Yorkshire, Eric Fenby, came to live in Grez with the Deliuses, with the idea of helping the composer to write the music that clearly was still in him. The feat remains unparalleled and the story of this unique collaboration is by now too well known to need re-telling. Delius was able to complete by dictation during his last years a number of works which represent a late, great flowering. *Songs of Farewell* (1930) for double chorus and orchestra was the largest in scale; *A Song of Summer* (1929-30), bred out of the *Poem*

*of Life and Love*, perhaps the most perfect; the *Fantastic Dance* (1931) the least typical. The beautiful *Idyll* (1930-32) was salvaged from the score of another earlier work, not entirely characteristic of its composer at the time, the lively one-act opera *Margot la Rouge* (1902). Other works completed with Fenby's help were *Cynara* (1907/29) and *A Late Lark* (1924/29). An orchestral miniature added to the canon was the *Irmelin* prelude (1931); and the *Caprice and Elegy* (1930) and the *Violin Sonata No.3* (1930) are fully worthy of comparison with his earlier works for smaller forces.

Delius's final visit to England had taken place in 1929 when Sir Thomas Beecham had organized a Festival of six concerts devoted exclusively to the works of his friend. The collaboration with Beecham and with Fenby finally came to an end in 1934, when the composer died. Jelka Delius was to live just one year longer.

Lionel Carley

## Some Notable Anniversaries for 2005

Compiled by Brendan Sadler

There are few composers' anniversaries to celebrate in 2005. However, the cluster of British names for 1905 should prove a godsend to programme planners. There are several important birthdays of popular artistes which should give cause celebration. These include Elizabeth Schwarzkopf (90th), Sir Charles Mackerras (80th), Richard Bonyngne, Carlos Kleiber and Lorin Maazel (all celebrating their 75th), Peter Schreier and Seiji Ozawa (70th), Frederica von Stade (60th) and, last but not least, Sir Simon Rattle (50th!). Also, there are two significant orchestral anniversaries which merit our attention. These are the formation of the BBC Symphony Orchestra in 1930 (the first fully contracted British orchestra) and the Philharmonia, formed for EMI by the recording producer Walter Legge (husband of Schwarzkopf) as primarily a studio orchestra.



### Composers - Born (b) Died (d)

?? ?? 1505?	Tallis, Thomas (Eng) b
28 05 1805	Bocherini, Luigi (It) d
02 01 1905	Tippett, Michael (Eng) b
02 05 1905	Rawsthorne, Alan (Eng) b
04 05 1905	Seiber, Matyas (Hung) b
27 08 1905	Lambert, Constant (Eng) b
07 11 1905	Alwyn, William (Eng) b
04 05 1955	Enescu, George (Rom) d
22 11 1955	Ropartz, Guy (Fr) d
27 11 1955	Honegger, Arthur (Sw) d

### Compositions

(fp = firstperformance; p = year published)

1605	
Byrd	Gradualia Book I p
Monteverdi	Madrigals for 5 voices Book V p
1705	
Buxtehude	Wedding Arias
Vivaldi	Sonata de Camera Op1 p
1805	
Beethoven	Symphony No 4
	Violin Concerto
	Piano Sonata No 22 p
	32 Variations in C min for Piano
Weber	Symphony No 1



1905			Salve Regina
Alfven	Symphony No 3	Bliss	Violin Concerto
	En Skargardssagen,		Meditations on a Theme of
Blakirev	Piano Sonata in B min		John Blow
Bartok	Suites for Orchestra Nos 1 and 2		Elegiac Sonnet for Tenor,
Berg	Seven Early Songs for Soprano		String Quartet & Piano
Bridge	Piano Quintet	Boulez	Symphonie Mechanique
	Phantasie Quartet	Britten	Hymn to St Peter
	Norse Legend for Vln and Piano		Alpine Suite for Recorder trio
Bruch	Suite on Pop. Russian Melody	Cage	26' 1.499"
Casella	Symphony No 1	Copland	Symphonic Ode
Coleridge-Taylor	Five Choral Ballads		A Canticle of Freedom
Debussy	Images for Piano, Book 1	Dallapiccola	An Mathilde, cantata
Delius	A Mass Of Life	Davies P M	Trumpet Sonata
d'Indy	Jour d'été a la Montagne	Finzi	Cello Concerto
Enescu	Symphony No1	Foss	Griffelkin, opera
	String Octet p	Fricker	Litany for Double String Orch
Glazunov	Symphony No 8		Musick's Empire
	Scène Dansante		The Tomb of St Eulalia
Glière	String Quartet No 2	Gerhard	Conc. for Harpsichord, Strings
Holst	Song of the Night (Vln & Orch)		& Percussion
Ireland	Songs of a Wayfarer		String quartet No 1
Lehar	The Merry Widow	Hanson	Symphony No 5, Sinfonia
Mahler	Symphony No 7		Sacrae
	Kindertotenlieder	Henze	Symphony No 4
Ravel	Miroirs for Piano		Quatro Poemi for Orchestra
	Sonatina for Piano		Three Symphonic Studies
Reger	Sinfonietta	Hoddinott	Symphony No 1 fp
	Suite in the Old Style	Kabalevsky	Nikitai Varshinin, opera
Respighi	Re Enzo, comic opera	Khachaturian	Three Suites for Orchestra
	Notturmo for Orchestra	Lutyens	Music for Orchestra 1
	Suite in G for Strings & Organ		Capriccii for two harps
	Burlesca		& Percussion
Roussel	Divertissement for Piano &		Nocturnes for Violin, Guitar
Wind Satie	Pousse l'Amour, operetta		& Cello
Schoenberg	String Quartet No1		Sinfonia for Organ
Sibelius	Pelléas et Mélisande	Martin	Etudes for String Orchestra
Stravinsky	Symphony in E flat	Martinú	Three Frescos
Strauss	Salome	Milhaud	Symphonies Nos 5 & 6
Szymanowski	Concert Overture	Musgrave	The Abbot of Drimock,
Webern	Quartet		(chamber opera)
			Five Love Songs for Soprano
1955			& Guitar
Alwyn	Autumn Legend ( cor anglais	Orff	Der Sanger der Vorwelt
	& strings)		Comoedia de Christi
Antheil	Cabezza de Vacca, cantata		Resurrectione
Arnell	Love in transit, opera	Piston	Symphony No 6
Arnold	Tam O'Shanter, overture	Rawsthorne	Madame Chrysanthème, Ballet
	Little Suite for Orchestra No 1	Rodrigo	Fantasia para un Gentilhombre
	Serenade for Guitar and Strings	Rubbra	Piano Concerto
	John Clare, Cantata	Schumann	Credendum for Orchestra
Berkeley	Suite from "Nelson"	Sessions	Mass for Male voices
	Concerto for Flute, Violin, Cello		and Organ
	& Harpsichord	Stockhausen	Gruppen for Three Orchestras
	Sextet for Clarinet, Horn & Str Q		Zietmasze for Wind Quintet
	Crux Fidelis for Tenor and		Gesang de Junglinge,
	Chorus		(electronic)
	Look up sweet Babe for Sop. &	Tippett	Sonata for four Horns
	Chorus	Vaughan Williams	Symphony No 8

## Scotland — Joint Meeting of Carnoustie RMS and Dundee RMS

The annual Joint Meeting of Carnoustie RMS and Dundee RMS was hosted by Carnoustie RMS in Carnoustie Library on 9th October 2003. The speaker was Tony Baines, Secretary of FRMS. Tony gave us a splendid programme called Hector Berlioz – a bi-centenary tribute. Tony included plenty of insights into Berlioz' life in his presentation and played a selection of his music ranging from the familiar to the unusual.

He opened with the *Carnaval Romain Overture* with the London Symphony Orchestra conducted by Colin Davies. Two lesser-known pieces that Tony played were *Reverie and Caprice* with Guillermo Figueroa (violin) and *Prière du Matin*. After excerpts from *Romeo & Juliet*, *Harold in Italy*, *Requiem*, *the Childhood of Christ* and *The Trojans* Tony ended his programme with the Witches'



Sabbath from *Symphonie Fantastique* from Leonard Bernstein's celebrated recording with L'Orchestre National de France. Graham Young, Vice- Chairperson of Carnoustie RMS gave Tony a well deserved vote of thanks.

Dundee RMS had been left a collection of CDs by a former regular guest speaker to the Society and during the evening these CDs were offered for sale at bargain prices to those present. Tony was captured on film taking advantage of this offer!

It is not often that Societies in Scotland get the opportunity of meeting members of the FRMS Committee and we are grateful to Tony for making the effort to come and visit us. He told me that he also visited Falkirk RMS and Dunfermline Gramophone Society with Brian Cartwright.

*Chris Hamilton*



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# CENTRAL REGIONAL GROUP

Chairman Gordon Wainwright welcomed 74 delegates to the second Music Day of the re-constituted Central Region held on the 11 October 2003 at the Lion Hotel, Belper in Derbyshire. He mentioned his own happy associations with the town.

Kenneth Whitton

The subject of the first session was Dietrich Fischer-Dieskau, regarded by many as one of the greatest singers in the world. A presentation about the singer's life and work was given by Kenneth Whitton, emeritus Professor of German in the Department of Modern European Languages, University of Bradford. A chance meeting with Fischer-Dieskau in Germany at the end of the war led to a lifelong friendship between the two, who were born in the same year, 1925. Professor Whitton has written a biography of Dietrich Fischer-Dieskau and also translated Hans Neunzig's biography of the singer.



Kenneth Whitton

Dietrich Fischer-Dieskau's parents came from families whose members typically took up professional occupations such as teaching, medicine, the Church and so on. His father, Albert Fischer, added 'Dieskau' to the family name after his mother (Dietrich's grandmother), a descendant of the family of Karl Heinrich von Dieskau who commissioned Bach's *Peasant Cantata* in 1742.

We heard something of Dietrich Fischer-Dieskau's early life and the problems of growing up in Nazi Germany. His music studies were interrupted when he was called up for war service; he was later taken prisoner by the allies and spent about two years in a POW camp, during which time he continued studying and gave song recitals (an interesting parallel with the composer Olivier Messaien).

Dietrich Fischer-Dieskau's career began after the war in 1948. At about the same time he met his first wife, the cellist Irmgard Poppen. They were married in 1949, the year of his first recording sessions (for DG). His career developed

throughout Europe, America and Japan with opera, major choral works and Lieder. He appeared in London and at the Edinburgh Festival, and made recordings with Gerald Moore for EMI. He took part in the première of Britten's *War Requiem* in Coventry Cathedral in 1962. Tragedy struck in 1963 when Irmgard died following the birth of their third son. However, he continued his international career, having married again in 1965, with many appearances in opera and his 1966-72 recordings (with Gerald Moore) of all Schubert's songs for male voice.

Soon after this he began conducting, making his first recordings as a conductor in 1973. About this time he first met the soprano Julia Varady who was to become his third wife. His career continued apace, but with a change of emphasis from the mid-80s — more teaching, masterclasses and conducting, less opera. Dietrich Fischer-Dieskau finally retired from singing at the end of 1992, but has continued to conduct and to be active in other arts such as writing and painting.

Professor Whitton illustrated his talk with many recordings of Dietrich Fischer-Dieskau. Interestingly these were mainly analogue recordings. Whilst he has made many digital recordings (and earlier recordings have been remastered for CD) he feels that digital/CD recordings do not favour his voice and that there is greater clarity in analogue/LP recordings. He feels that clarity, particularly an ability to hear the words, is most important, since a Lied is a *poem* set to music, i.e. words *and* music, a synthesis.

We were also treated to one of the fruits of his long friendship with Dietrich Fischer-Dieskau — we heard the greetings Fischer-Dieskau recorded for Kenneth Whitton on the occasion of his retirement

Wayne Marshall

The central presentation of the day was given by the multi-talented Wayne Marshall — conductor, organist and pianist (classical, jazz and





cabaret). Wayne was born in Oldham; his first musical experiences were being encouraged to take up the piano and singing in a church choir. His family hailed from Barbados and brought with them a strong musical and church tradition. He had begun to play the piano at the age of 3, but his formal studies began when he was 8. He revealed an instinctive understanding of musical language, including an ability to improvise. The piano was instrumental in his musical development (Wayne's pun, not the writer's).

From the age of 11, Wayne attended Chetham's School in Manchester, and during his last year he was Organ Scholar at Manchester Cathedral. At about this time he heard recordings by the American organist Virgil Fox which proved very influential.

Wayne's piano repertoire is grounded in the music of George Gershwin, whose *Piano Concerto* he wanted to play when he first heard it at the age of 7; in fact he had to wait another nine years.

After Chetham's, Wayne studied at the RCM in London for four years, during which time he was also Organ Scholar at St George's Chapel, Windsor. Typically, the Royal Family visits the chapel on Garter Day, just before Royal Ascot. In 1983, Wayne's last year there, Princess Margaret asked him to play "Something jolly", so he chose to play *that* Widor *Toccata*, whereupon HRH walked out. Apparently it had been played at her wedding:



Wayne Marshall

the result – a rocket for Wayne!

After the RCM and St George's, Wayne gained a six-month scholarship to study in Vienna with Peter Planyavsky, where he astounded the authorities by his familiarity with the organ music of Franz Schmidt.

Returning from Vienna in 1984, Wayne was undecided about his future. He went to Boston and considered

the position of church organist, but the amount of administration work involved deterred him. He became assistant organist at Worcester Cathedral. At this time Wayne's sister Melanie successfully auditioned to sing in *Porgy and Bess* at Glyndebourne; the conductor, Simon Rattle, needed an off-stage pianist and offered the post to

Wayne. This opened up a whole new world of opera, since *Carmen*, *La Traviata* and the Ravel double-bill were also in the repertoire, and Wayne acted as repetiteur.

Wayne's music interests are broad, extending to jazz, cabaret, and film music – particularly of the 1940-50s. His own compositions include a *Magnificat* and *Nunc Dimittis*; he has also made organ transcriptions of orchestral music. Currently Wayne is Organist at Bridgewater Hall in Manchester, where his duties involve arranging recitals, engaging other players, as well as performing himself. He also conducts concerts with the BBC

Philharmonic. His northern roots are important to him, and when he is away he regards himself as an ambassador for the Bridgewater Hall. He has a regular musical partnership with the singer/actress Kim Criswell; together they present "Biographical Pictures of Composers in Music". In answer to a question, Wayne said he had not

recorded "My Way", although he had performed it once at Liverpool.

Wayne's evident enthusiasm for music and his wide-ranging interests (amply demonstrated by his choice of musical illustrations of his own and others' recordings) made his presentation a delight to all. He was given a deserved ovation.

David Cairns

In the bicentenary year of the birth of Hector Berlioz, we were very fortunate to have as our final speaker David Cairns, a noted champion of this often under-rated and misunderstood composer. David's pedigree includes ten years as chief Music Critic of the Sunday Times, as well as a spell as classical music co-ordinator of Philips Records. His written work includes his brilliant essays on music, published in 1973 under the title of *Responses*, as well as his Reviews. He was also co-author of the ENO Guides to *Falstaff* and *The Magic Flute*. Of particular relevance to the afternoon

however was his translating and editing of the memoirs of Hector Berlioz in 1969, the centenary of the composer's death, followed by his prize-winning two-volume biography of Berlioz. Volume one, 'The Making of an Artist', covers the period 1803-1832, and was winner of the Royal Philharmonic Society's Music Award, and was the Yorkshire Post 'book of the year' in 1989. Volume two, 'Servitude and Greatness, 1832-1869', appeared in 1999 and was winner of both the Samuel Johnson Prize and the prestigious Whitbread Biography Award.

David spoke of the influences that shaped this giant of Romanticism. His education at home by his father enabled him to develop without the usual constraints of a school regime. Not least, his education included learning to play the guitar and the flute, and his deep involvement from an early age in the rich classical heritage of Europe and his great love of literature were later to inform much of music. By the age of eighteen, the love of religion that he had experienced as a child began to dissipate, although he never lost his love of what he felt to be the divine poetry of the liturgy.

Originally destined to follow his father into a career in medicine, at the age of twenty Berlioz

decided to devote his life to his great love of music. Although his background left him with many strengths, he developed into a man with a complex character; a man of great mood swings; a man who despite an immensely outgoing personality, had difficulties with close relationships; one who, on the one hand did not care what people thought of him and his music, and yet on the other was always grateful for signs of affection and appreciation.



David Cairns

Of his musical output, David pointed out that in the extraordinary range of Berlioz' large-scale works, all were unlike in construction. Inspired by his as yet unrequited love for the actress Harriet Smithson, *Symphonie Fantastique* (1830), was astounding in its originality. The opera *Benvenuto Cellini* (1838) was in many ways Berlioz' most original score, in which he extended his exploration of the sonic and rhythmic possibilities of music. In *The Damnation of Faust* (1846), Berlioz revisits the emotional

world of his childhood, and grapples with the 'Demon of Denial'.

It was Rafael Kubelik's revival of *Les Troyens* in 1957 that inspired a revival of interest in Berlioz in this country, and as he spoke of this opera, David's deep involvement in his subject was very evident. In Berlioz, he told us of a composer who was a great admirer of the music of Beethoven; a composer who considered himself closer to Gluck than to Wagner; a composer who wrote Romantic music with a Classical sound; a composer who, despite the frequent criticism that came his way, made a significant contribution to the development of music. It was a very satisfactory conclusion to a very satisfactory day.

*Report prepared by Allan Child, Mick Birchall  
and Tony Baines*

Interest was expressed in the equipment used at Belper. It belongs to Derby RMS and consists of a Denon PMA-355UK amplifier driving a Bose Acoustimass 5 series III speaker combination. The amplifier output goes to a single bass reflex unit which in turn has outputs to a pair of twin cube tweeters. The CD player is a Denon DCD-635. The Technics MO3 tape deck is over 20 years old.

## Sussex Region Tour and beyond

A warm welcome was received from the Hastings Recorded Music Society in June, where I went to present a programme entitled "Here's To The Ladies": women composers, who still do not get much attention. I had tried out a shortened version for a local Women's Institute music appreciation group, where it had been received very well.

It featured such talented and redoubtable ladies as Doreen Carwithan, Clara Schumann, Fanny Mendelssohn, Ruth Gipps, Lilli Boulanger and the friend and supporter of the Suffragettes — Ethel Smyth. The ladies of Hastings, and the outnumbered men, in my audience seemed to appreciate the struggles and the music of these musical pioneers.

Thanks are given to Alan Gilby for his invitation and for operating the equipment.

On September 12th I travelled up to the Croydon Recorded Music Society, and so was treading on Surrey territory! I was due in Croydon in August but was expecting to go into hospital for a 'service', Eileen Taylor very kindly 'swapped' the date; thanks also to Margaret Dorothy, for the invitation and for agreeing to the swap.

I met a very appreciative and responsive audience as I unfolded the life and music of William Alwyn. As always, a number of members realised that they had heard quiet a lot of Alwyn's music if they watched the afternoon films such as *The Fallen idol*, *Odd Man Out*, *Desert Victory* and many others.

After the kindness and hospitality of the Croydon RMS it was rather traumatic to endure an horrendous journey home due to a bomb scare at Gatwick which plunged the rail network into chaos! Sincere thanks are due to the Chairman and several friends who stayed with me until a train finally appeared after midnight. After a very short journey to Redhill, several buses and a taxi I arrived home at 3.30 am. That experience will not however prevent me from looking forward to another trip to Croydon. Lightning doesn't strike twice does it?

Out of Sussex again, for an enjoyable trip to the Torbay Recorded Music Society in October. The trains were all ON TIME, both ways!

The Society had requested a programme on Sir Adrian Boult with which I was more than happy to comply. Avoiding the oft repeated charge that he only conducted 'English' music members enjoyed

superb performances of Hugo Wolf, Ravel, Rachmaninov, Schubert, Beethoven, Brahms and Wagner. We also eavesdropped on Sir Adrian in rehearsal.

I must commend Torbay RMS on its splendid organisation and very efficient smooth arrangements for making my stay such an enjoyable one. Special thanks are extended to Committee Member, Marie Landau who looked after me so well in her delightful guest house. We shared an excellent meal, wine and stimulating conversation which rounded off a memorable trip to Devon.

It was good to find the affiliates in good heart, such appreciative listeners and such helpful, obliging and warm friendliness. Those who do not belong to an RMS do not know what they are missing, but how do you 'market' that? I look forward to more journeys in Sussex and beyond in 2004 with confidence in the future of the FRMS.

*Alan Thomas*

### THE YORKSHIRE REGIONAL GROUP'S SPRING WEEKEND 2004

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The Conference fee is £10.00 per person,  
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If you want to stay on Friday 23<sup>rd</sup> it will cost  
£32.00 for B&B, or £37.00 for DB&B (the extra  
£5.00 for Friday dinner is extremely good value).

Booking for YRG Societies opens on 11 October.

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31 December 2003. There will be no single  
rooms but plenty of double or shared twin rooms.

For further details contact Dennis Clark,  
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# Sussex Regional Meeting

– Robert & Clara Schumann, 'a Love Story'

Although the central heating had failed at Pyke House, plenty of heat was generated by the warmth of friendship as we packed the house for another musical weekend in October. The passion of Robert Schumann for Clara, and vice versa also generated lots of warmth as the presenters told the stories of the couple through words and music.

EILEEN TAYLOR took Robert's literary skills as a critic in her first programme. Depressed by the music situation in Germany, Robert founded 'David Club' in 1834 to fight artistic philistines; he also founded the periodical 'Neue Zeitschrift für Musik'. Eileen played music by Chopin, Beethoven, Berlioz, Liszt, Mendelssohn, Brahms and Wagner with Robert's comments on each.

ALAN THOMAS looked at the piano music and songs of Clara Schumann from her piano pieces written as a young girl. One early polonaise was especially reserved for "Herr Schumann who has lived with us since Michaelmas and studies music". Most of Clara's songs were written as birthday or Christmas presents for Robert. The songs show a strong and in-depth understanding of poetry encouraged by Robert in her choice of texts. Her piano works reveal a very talented musician, reflects her skill on the concert platform; all her talents were encouraged by Robert.

The guests rose early on Sunday mornings as the fire alarm rang at 6.00 am! A full evacuation had been carried out by the time the fire brigade arrived, fortunately there was no fire and the incident was treated with common sense and good humour.

After a good breakfast Eileen gave her second talk: "The Orchestral music of Robert Schumann". The *Manfred Overture*, *Symphonies No's 1 & 3*, the now famous *Piano Concerto*, then the *Overture Genoveva* and, finally *Scenes from Goethe's 'Faust'* all were featured in her talk.

JONATHAN PARRIS tackled the chamber music drawing attention to the influence of Beethoven; "Beethoven brought out the best in Schumann". Jonathan also told of Robert's study of J. S. Bach and his effective use of counterpoint. He played extracts from the *Piano Quartet No.1, & No.2*, the *String quartet in A Op.41 No. 1 & No.3*. The *Piano Trio No.1* with its exhilarating finale, the *Fantasiestück for clarinet and piano*. Jonathan rounded off his talk with an *Allegro for Horn and*

*piano* and the *Marchenbild for viola and piano*.

As is now traditional at Pyke House, ALAN GILBY ably took the last slot after lunch and one was always sure of a few surprises musically which keep us all alert. The afternoon slot also enables Alan to take away all the equipment he so kindly brings and installs. Without this there would be no music at all so, "Thank you, Alan G."

Starting with the *Violin Concerto* by Robert Schumann, Alan roamed through Brahms, Joachim, both of whom were close friends of the Schumanns. He also featured Bargeil's *Suite in G minor*; another violin virtuoso, Dietrich and his *Concerto*; Von Bulow, better known as a conductor, was represented by his piece *Tarantella*. He followed with music of the Schumanns.

Another enjoyable weekend which rose above the lack of heating, we did get complimentary wine from the house though! Even the 'early call; did nothing to spoil the enthusiasm and it looks as though the house is already booked solid for the March weekend on Carl Maria Weber on 27th/28th March, 2004, there is a 'waiting list'!

Alan Thomas

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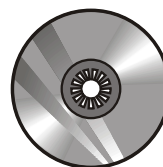
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## Eastbourne RMS

Our Annual General Meeting of the 24th April, 2003, marked the end of yet another successful and happy season, during which time we have had – in addition to our own versatile and talented pro- and semi-pro Members' excellent Presentations – Speakers and Presenters on various aspects of music. We welcomed back Julian Williamson (Beethoven), Adrian Falks - who comes to us quite frequently, also the late irreplaceable Ted Perry of "Hyperion", whose untimely death was a great shock to us all – what a loss to the world of recorded music. Miss Joy Puritz (the granddaughter of Elisabeth Schumann) gave us a most illuminating "portrait" of her famous grandmother. Ballet came into our programme with a Presentation by Elizabeth Buckland, who brought with her one of her own pupils (complete with tutu!) to demonstrate to us ballet steps to complement the splendid Tchaikowsky music chosen by her teacher. Most entertaining.



*Annual Christmas Party (Photo taken by Michael Sales LRPS - a Society member)*

Our Society was also very honoured to be asked to host the FRMS A.G.M. held in Eastbourne in October 2002. It was a most memorable occasion, which we all thoroughly enjoyed. It also gave us the opportunity to meet Officers and Members of F.R.M.S.

Our Membership remains at about the 100-mark, and we have already received a number of enquiries from people interested in joining E.R.M.S. Season No. 57, commenced on Thursday, 11th September, 2003, with a great friend of the Society - Miss Valerie Masterson, C.B.E.

Our A.G.M. in April, however, did not completely terminate our activities, as on the 1st May, 2003 a coach-party of us from the Society paid yet another visit to the lovely Georgian home in Goudhurst, Kent, of Richard Burnett, the famous pianist and restorer of historic keyboard instruments.

*Eileen J. Howell (Hon. Secretary).*

## Newport RMS

The Newport (Isle of Wight) Recorded Music Society re-started after World War 2. Initially, small numbers increasing to many, but like all societies, now diminishing owing to (mainly) old age and young ones not turning up as they did in the 1950's. The number of members is now just under 70, there being 146 some years ago!

We met at various venues to start with, including Carisbrooke Castle, the curator being Dr. J. Jones who is now the President.

The society meet for an annual dinner, held in March, with the Summer meeting in July followed by a supper, some of these have been held at Osborne House (Pictured on front cover).

Our meetings run from September to April on Monday evenings and our average weekly attendance is about 40. Members come from all parts of the island and are very enthusiastic and dedicated music lovers.

We have a varied selection of programmes each year with many of our guest presenters making a welcome return. However, this year we are featuring a couple of new faces and look forward to their presentations.

A very enjoyable evening was held last Summer as the guests of Ryde recorded music society at

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their quiz evening. Although we, narrowly, lost we hope to challenge them next year at Newport.

*Mrs. R. Plucknett, Hon. Secretary*

## North Walsham Opera Appreciation Club

Founded in January 2003 and spurred on by a "Good Luck with it! !" message from Dame Norma Major, the North Walsham Opera Appreciation Club now has a subscription membership of 54 enthusiasts and achieved almost capacity attendance at all its 24 meetings throughout the first season. The Club meets on alternate Tuesdays all year through.

Founder and Club Chairman, Owen Balls, says that setting up the Club was a bit like "Tosca's leap from the ramparts!" However, the fall was cushioned by the enthusiasm of founder members. He pays tribute to them and the Club's diligent committee members for their tireless energy and loyalty.

The Club has been able to establish a library named "The Allan Goodlet Collection" (after a local benefactor) comprising more than 50 compact disc recordings of Opera Singers. The library is freely available to all subscription members and has a facility for being up-dated on a bi-annual basis.

The Club has also been able to purchase its own top of the range NAD Audio equipment in its first financial year.

Included in the roster of presenters for the first season were one or two supportive colleagues from the Norwich Opera Club and Mr John B Steane. Readers will know of John's books "The Grand Tradition" and "Singers of the Century", together with his regular contributions to Gramophone and Opera Now magazines. John's presentation featured the "Art of Elizabeth Schwarzkopf" a glorious singer whom John has known and worked with for many years.

During the year the club arranged excursions to the Royal Opera House at Covent Garden, to the Maltings at Snape and some members travelled to Verona for the Opera Festival using the efficient services of Page and Moy in Leicester. The Club's 2004 programme has been in circulation for some time now and with its enthusiastic membership - robust committee and the return of John B Steane, the Club looks all set for another exciting season.

*Owen Balls, Chairman*

## Kettering & District RMS

The Society was formed in 1958. We have a thriving membership, at present, 50 strong. We

meet on the second and fourth Wednesdays of each month, in the Corn Market Hall, the main hall of which was refurbished last year, with a new floor and lower acoustic ceiling. The majority of programmes are presented by our members. We also have programmes presented by past members, from our two adjoining Societies, in Northampton and Rushden, and from Federation Committee members.

We were very honoured to have been asked to host the 2003 Federation Annual Meeting. We were approached about this in May 2002, and received the official invitation from the Chairman in June of that year. By September, the George Hotel had been booked and our Committee then planned for this important event. We were pleased with our choice of entertainment. The Vine Quartet, from Northampton, are a young group of string players, who also play, before concerts, at the Derngate Concert Hall, Northampton. A convivial time was spent, before dinner, when we hosted a drinks party. The concert brought the proceedings to a happy close. We have been very heartened by the letters of appreciation from the FRMS Committee. We wish every success to Salisbury RMS in hosting the 2004 AGM.

In the Spring we are delighted that Graham Kiteley, the newly appointed Treasurer, is to give us a programme. In the summer John Davies and Tony Baines have expressed a willingness to each give us a programme. Details of our programmes can be found on the new FRMS website. We are always pleased to welcome visitors.

*Michael Guest – Secretary*

## Tavistock RMS

We in Tavistock like other societies are enjoying the lovely summer break. We had some very good programmes last season which included Dulcie Knapman, the secretary for the Sir Malcolm Sargent children's cancer fund. Also we had Bill Newman and John Harvey, both well known presenters to Tavistock, along with such names as David Miller, Ray Burford, John Hewitt and a return visit from Brian Bishop.

Sadly our chairman Patrick Russell, who was also a committee member for the FRMS passed away after fighting illness over several months. He was well loved by the society and will be sorely missed both as a friend and for his extensive knowledge of music and recordings.

As our 16th season begins, we have our 19 planned programmes, starting in September at the Bedford Hotel, our usual venue. Our new

chairman and ex treasurer Alan Wynn-Jones is at the helm, supported by his team which includes two new members recently elected onto the Committee. If anyone is planning a holiday in Devon a warm welcome always awaits visitors to our society. Edna Bailey-Secretary

## Salisbury RMS

### A SUCCESS STORY

Thirty-three music lovers had joined the newly-formed Salisbury Recorded Music Society before the end of its first season in June this year.

The Society's success has won it an arts grant from the Salisbury District Council to help purchase further quality hi-fi equipment. The FRMS has also been so impressed with the new Society's progress that it has decided to hold its 2004 AGM, next October, at the White Hart Hotel in Salisbury

The Society's new 2003/04 season opened on Wednesday September 17th with a presentation by Catherine Chew, Marketing Co-ordinator for the NAXOS classical music recordings label. She played excerpts from many new recordings.



*Robert Lim (L) - Hon Sec; Grace Lace - Chairperson; Duncan Valentine-Treasurer*

Committee members not shown in the picture above are: Graham Carter (Vice Chairman); Ian Lace (Programme Secretary), Vic Riches (Publicity Officer), Joan Brown, and Mike Day.

Forthcoming presenters will include: Edward Dowdell of The Collector's Room, Salisbury's premier recordings retailer; David Hall, Assistant Director of Music, Salisbury Cathedral; and reviewer and lecturer, Michael Jameson,

The Salisbury Recorded Music Society meets on alternate Wednesdays at 7:30 pm at the Girl Guiding Hall, 6-8 St Ann Street, Salisbury.

*Ian Lace – Programme Secretary*

## Barnsley RMS

### PETER LEONARD CHAPPELL

Few members of the FRMS will have failed to notice the chairman of Barnsley RMS Peter Chappell. He was a very flamboyant character, with flowing long hair, beard and huge dimensions.

Sadly Peter passed away on 30th October 2003 at the early age of 56, after an illness lasting some six months. By profession he was an art teacher, teaching at schools in Barnsley. He was an expert potter and painter. Each room in his terraced house in Barnsley bore witness to his great passion for collecting Ceramics. He frequently visited exhibitions to increase his collection.

Peter has bequeathed his collection to the Rufford Craft Centre in Nottinghamshire, so that it will be properly cared for. The collection will go on display early in 2004.

Peter's other great loves were Music and Drama.

Barnsley RMS enjoyed the benefit of his knowledge of music in the many presentations that he gave to the society.

Peter will be sadly missed both in Barnsley and in the wider area of the Federation.

## Horsham RMS

Readers may be interested to know that in September 2004, the above Society will be entering its 75th uninterrupted season – making it one of the oldest in the country!

It began life as the Horsham Gramophone Society and the annual subscription. was then half a crown. Gilbert and Sullivan operettas were played at the first meeting; they were on 78rpm shellac discs, playing for three to five minutes a side and were listened to by 27 members. It is interesting to note that as we approach our 75th anniversary our membership stands at – 27. Not, I hasten to add, the original members!

Various gramophones, belonging to members, or lent by local record shops, were used to play the discs until June 1931 when the society acquired its own equipment. Members were encouraged to bring along their own records, and to talk about them for no more than five minutes.

In 1949 the Society changed its name to the present one to reflect the emergence of tape recording and in 1953 agreed to play the new long playing discs. The Society acquired stereo equipment in 1962, later adding a cassette tape player and a C.D. player as the need arose.

# Easy Drinking Wine Company



Over the next few years the venue for meetings made several moves, under the Presidency of Frank Potter. His son James became Chairman, and held that post until 1966, succeeded by Peter Dinnage who was Chairman for 31 years; he is now the Society's President.

It has been meeting in the Methodist Church Lounge for over 20 years. The present subscription is £15, over 100 times the original! However, in 1930 the subscription would have purchased one 78rpm. record, providing up to eight minutes of music. Today's will buy a full price C.D. or two at budget price, giving us from 70-140 minutes of a quality of music reproduction that could not have been envisaged in 1930. It enables members to hear presentations by first class speakers, many experts in their own field, in pleasant modern surroundings, with great fellowship.

*Mrs Shirley Glaysher, Hon. Sec.*

## BOOK REVIEWS

### Elgar's Legacy

*A Centennial Legacy of  
The Malvern Concert Club  
by Michael Messenger  
Elgar Editions pp439, H.B.  
£19.50*

In 1903 Edward Elgar and his friend Troyte Griffith, both living in Malvern, held discussions which led to the formation of a Concert Club. This was to hold performances of chamber music given by "the best available artists." An initial concert was given by the Brodsky Quartet and a general meeting held which elected Lord Beauchamp as President, Dr. Edward Elgar as Vice-President and Chairman: Troyte Griffith and Jebb Scott were appointed as joint Secretaries (although the latter moved away the following year).



The book gives a detailed history of the first 100 years of the club's activities; gives the programmes of all concerts, notes about the performers and in many cases extracts from newspaper reviews. Thus we receive information on perhaps most of the leading British players of chamber music (including solo artists and singers) of the 20th century and many of the overseas artists.

Although Elgar helped found the club and retained the Vice-Presidency for many years, he was very busy and moved away from the area and therefore played little part except in the early days: his daughter Carice however was deeply involved

for most of her life.

The Club had good times and periods of difficulty however in the last quarter century it has gained a bigger membership than in the early years and has now expanded its activities to hold some concerts with Chamber Orchestras and other medium sized groupings and can face the future with some confidence.

Michael Messenger has obviously undertaken considerable research and writes clearly. AB

### Elgar and the Awful Female

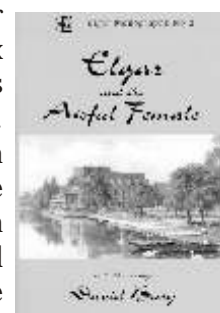
*and other essays.*

*by David Bury*

*Elgar Editions pp96, PB*

*£5.95*

This is No.2 of the Elgar Monographs and contains six essays on different topics relating to Elgar's life and music. Elgar and the two mezzos is an instructive tale of the composer's relationship with two mezzo sopranos who had sung in his compositions, he clearly preferred one and we are



told how he managed to turn down the other with some tact. This is an area of the composer's life we seldom hear mentioned. We are given a sympathetic description of the work of James Whewall, organist and director of the North Staffordshire and District Choral Society which performed Elgar's works — notably in the first London performance of Gerontius.

A detailed description and history is given of Elgar's piece "The Music Makers" which is based on an Ode by Arthur O'Shaughnessy who was an unsuccessful zoologist who worked for the British Museum. Another musical essay is about an obligato to Land of Hope and Glory written by Elgar and played by the bells of the Ottawa Peace Carillon at the celebration of the Diamond Jubilee of Confederation in 1927.

In 1921 it was conceived that a Doll's House should be built for Queen Mary. Sir Edwin Lutyens, the architect, designed and organised the project. It was a fantastic detailed model with lights, lifts and hot and cold running water etc. — all working. He wrote to Elgar asking for a contribution; Elgar was affronted and refused. All this is described in fascinating detail.

Although David Bury admires Elgar, he is not immune to his faults and at one point comments "...we are dealing with a notoriously thin — skinned

person of volatile swings in mood, who frequently exaggerated.. [and] was not averse to being economical with the truth." These remarks need to be borne in mind when reading about 'Elgar and the Awful Female', the story of his involvement with the new Shakespeare Theatre at Stratford on Avon and its architect Elizabeth Scott. A most intriguing story which brings this interesting short book to an end.

A.B.

## Copland, Music for Piano - CD

Raymond Clarke  
*The Divine Art CD25016*

Aaron Copland wrote some of the most tuneful and popular music written in the twentieth century. Many admirers of his 'popular' scores such as his cowboy ballets are not aware that he also wrote 'serious' music whose twelve-tone serialism was in complete contrast with not a hint of a tune to be heard. These 'serious' works were written both at the beginning of his career and also at the end. The piano music on this disc all falls into this category and none offers any hint of his popular style. None the less these works have some of the stylistic features as the more accessible scores.

Raymond Clarke is very much at one with modern music and although his repertoire includes Mozart and Schubert he has recorded music by Panufrik, Shostakovich and Webern. He plays the works on this disc with intensity and conviction and writes notes on the music which demonstrate his dedication to this music.

The disc starts with *Passacaglia* (1921-2), dedicated to Nadia Boulanger and written when he studied with her in Paris- it is a fascinating work which becomes clear upon repeated hearings as does also the *Piano Variations* of 1930 with its dramatic pauses and resonances which are described in the notes as vindictive and spiteful. The *Piano Sonata* (1939-41) is in three movements of which the last, andante sostenuto, is the longest and most interesting with, as played here, the listener hanging on to almost every note – remarkable tension. The last piece, the *Piano Fantasy* (1955-57), is the longest. It incorporates elements of serialism within an essentially tonal style. It is a fascinating piece and the hardest for the listener of the works on the disc.

A.B.



## Elgar - Solo Piano Music

David Owen Norris  
*Elgar Editions EECD 002*

This fascinating CD presents all the Elgar pieces written for solo piano and including some of his piano versions of pieces better known in orchestral versions. It is a well presented disc with authoritative notes by the pianist which illustrate the difficulties he had in preparing some of the scores for this disc.



All his life Elgar had played piano improvisations for himself and his friends and in 1929 improvised five pieces straight onto HMVs hot wax recordings. They were never written down by Elgar but this has been done by Norris, based upon the recordings and are played here. They are substantial works, fascinating to listen to. The fourth Improvisation is based upon the slow movement of his unfinished *Piano Concerto*.

Another major work is the *Concert Allegro* of 1901. This had a first performance by the famous pianist, Fanny Davies and had a poor reception which induced Elgar to make savage cuts and alterations. Norris presents evidence to indicate that the fault lay with the pianist, not Elgar. With difficulty Norris has reconstructed the original version which is played here. It sounds great! Another almost unknown masterpiece is the short work *In Smyrna* written when Elgar took a Mediterranean cruise: it is a perfect tone poem on the spirit of the east.

Piano versions of the well-known *Imperial March* and *Three Bavarian Dances* are played with verve. The remainder of the disc is filled with short pieces in which Elgar was so proficient. A mazurka, *Chantant*, written when Elgar was 15 is most enjoyable as is the brilliant *Presto*. The disc ends with a short prophetic piece called *Adieu* which was one of the last works Elgar completed. The playing throughout is excellent.

A.B.

## Schubert, The Piano Masterworks Vol. 3

Anthony Goldstone (piano)  
*The Divine Art 2-1202*

This double set is the third and final exploration of Schubert's masterpieces of piano compositions. Goldstone



is a Schubert pianist of exceptional ability who clearly loves and understands the composer. His notes on the music illuminate it and are of the highest standard.

The first disc opens with *Seventeen Ländler* D366 which illustrates how a trivial dance form in Schubert's hands is transformed into an art form – he was the first composer to compose waltz melodies in a minor key thus introducing an element of wistfulness to a happy dance form. Goldstone follows this with a magnificent performance of the famous *Four Impromptus* D899. The disc finishes with a performance of the D845 *Sonata* which was dedicated to the Archduke Rudolf – this is an early example of the piano sonatas of maturity; this is a felicitous work which even includes a motif in the finale which bears an uncanny resemblance to the famous 24th Paganini Caprice for violin (yet to be written).

Disc 2 opens with a performance of the quirky *Allegretto in C minor* D900 (completed by Goldstone) – a fascinating novelty. This is followed by Schubert's *Diabelli Variation* from the original collection of 50 by different composers. The Schubert offering was, typically, the only variation in the minor mode which gave it a special pathos. The *Sonata in C major* D840 (*Reliquie*) follows – this is presented here as completed by Goldstone and it is a most unusual work, full of experimental effects which make it one of Schubert's strangest works. The last piece on the disc is the *Sonata in D major* D850 which is one of Schubert's happiest works, written whilst on a country holiday.

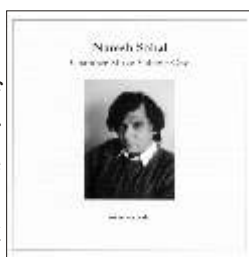
Anthony Goldstone writes "Schubert was surely the greatest miracle in Western music". Not all will agree, but no one has presented better advocacy as in the beautifully played and presented set of which this is the third and final part. Recommended without reservation. A.B.

## Naresh Sohal-Chamber Music

- Volume One

Meru Records - MERUCD001 69min £10 available from: Hitchin Music Matters, 14 The Cloisters, Hitchin, Herts, SG5 1QQ

Naresh Sohal is an Indian who writes music in the western classical idiom. He was born in 1939 in Lahore. There is no background of music in his family in either Indian music or western. He came to England in 1962 to be a composer and has lived at composition ever since.



Musically, Sohal is not a fusionist. None of the music on this disc could be thought of as Indian but there is a certain Indianness about some of it. Sohal is one of those rare birds - a maverick like Berlioz, Mahler, Debussy before him and his music is unique. Difficult to categorise, the music is highly individual and always interesting. As an orchestral colourist, he has no peer and, especially in his earlier works, the use of quarter tones is commonly found. It is necessary to listen to some parts several times before gaining a true appreciation of his work.

The first item on this CD is a string quartet entitled: *Chiaroscuro II*. This one-movement work lasting just over 13 minutes is a tightly packed piece. After a few hearings the listener can find the very balanced form of the piece - although it is hardly traditional sonata form. It begins with the upper strings playing a repeated pattern of chords. These notes are played at different tempi and produce a curiously staggered and disjointed effect. A hushed passage for a crescendo on tremolo strings reminds one of a winter snowstorm. There is a lot to grasp in this short work.

In a series of Shades – six so far – the composer has attempted to make full use of the instrument's range of timbres and techniques. Two of these are on this disc. *Shades IV for Viola* - and *Shades VI is for solo violin*. *Trio* is for the traditional combination of piano, violin and cello - and there tradition ends; Instrumentally episodic, each in turn has a solo passage against the ostinato playing of the others.

The oldest work on the disc is *Hexad*, written in 1971 and is in six movements. In this piece, the composer shows that he is a master of colour and rhythm. The instrumentation for *Hexad* is Flute/Piccolo; Horn; Percussion (a large array); Violin; Cello and Double-bass; all plus a conductor. Beginning with flutter-tonguing flute and horn against a softly sustained chord on strings, *Hexad* quietly announces itself through a dreamy haze of exotic sound. The vibraphone adds a sensuous warmth to the proceedings. There is often a wildness about this piece - especially the final sixth section where the composer has instructed the players to improvise on individual sets of notes and at different tempi, being brought together by the conductor at certain points, and ending on a concluding joyous chord.

I urge all readers to give this disc a welcome – confident that your ears will be rewarded, if not at first, at least on repeated hearings. Here is a voice worth hearing.

Dennis Day



# 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.

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). In addition, many record companies are able to give presentations, especially the smaller firms. Contact the companies direct.

This list 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 nor the Editor can accept responsibility for any circumstances subsequent on the use of the list.



## OWEN BALLS

1 Wilkinson Way, North  
Walsham, Norfolk NR28 9BB  
Tel: 01692 402737  
Chairman: North Walsham Opera Appreciation Club.  
Owen has attended courses at the RCM and is an experienced presenter of Opera and Opera Singers. Special subjects include:  
the "Bel Canto Operas" –  
Donizetti – Bellini  
"La Stupenda" – a profile of  
Dame Joan Sutherland  
"The Art of" Franco Corelli  
"Viva Verdi" – life and work of  
Giuseppe Verdi  
Operas by Puccini/Verdi/  
Offenbach  
No fee, minimum travel expenses

## Geoff Bateman ACIB

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, travel expenses only.

Ian Boughton MIAM,  
DipMus

25 Bearton Green, Hitchin,  
Herts SG5 1UN  
Tel: 01462 434318  
Mobile: 07703 584152  
E-mail: [Ianrboughton@aol.com](mailto: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.

Expenses only; no fee.

## Neil Collier

Priory Records Ltd.,  
3 Eden Court, Eden Way,  
Leighton Buzzard, LU7 4FY.  
Tel: 01525 377566.

Britain's Premier Church Music Label. As distributor of 26 other labels, Priory is available for talks and lectures to affiliated societies illustrated by material on cassette and CD.

No fee; expenses only.

## 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, 41 Priors Road, Tadley, RG26 4QL. Tel: 0118 981 2716

No fee, but expenses may be requested.

## 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. WR14 3HP.  
Tel: 01684 562692

North West  
Mrs Pat Hurst, 60 Homewood Rd., 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,  
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Christopher Fifield

162, Venner Rd, London  
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E-Mail: [christopherfifield@  
ntlworld.com](mailto:christopherfifield@ntlworld.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  
Diaries of Kathleen Ferrier* (Boydell  
& Brewer 2003). His commissioned  
history of the music agents Ibbs and  
Tillett will be published by Ashgate  
in February 2005. A contributor to  
various publications, including  
*Classical Music*, *Strad*, *Music and  
Letters*, *Elgar Society* and *Wagner  
Society Journals*, *BBC Music Maga-  
zine* and *Music Web*. He writes  
programme notes for the London  
Symphony Orchestra, Royal Liver-  
pool Philharmonic Orchestra, Trin-  
ity College of Music and the  
chamber music society, SPANN. He  
has written CD insert notes for  
Philips, EMI, cpo, and Chandos.  
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Lecturer in composition and music  
history at Leeds College of Music.  
Composer and conductor. Subject  
Specialist Reviewer (Music) for the  
Quality Assurance Agency for  
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Incorporated Society of Musicians,  
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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.

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Crossword

(Mainly Music!)

By Hein Kropholler

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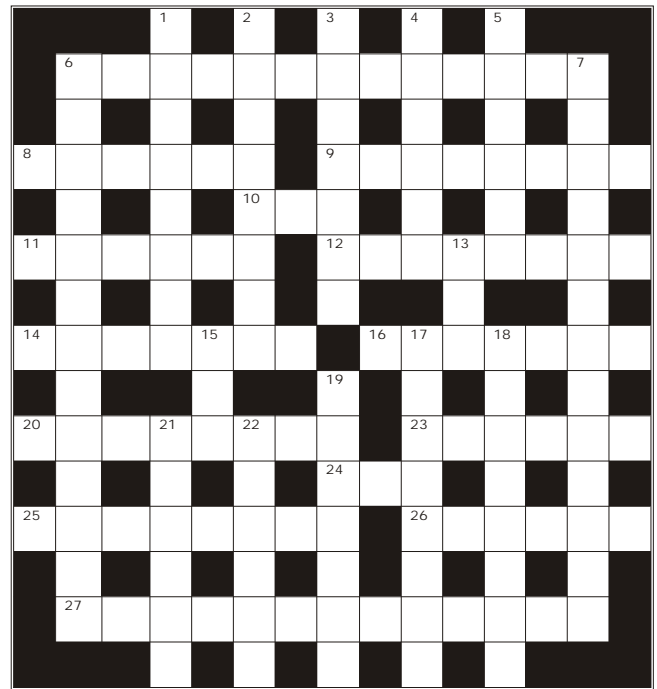
ACROSS

- 6. Compose sugary tune [3,5,5]
- 8. Leave stage [6]
- 9. Some Quartet ! [8]
- 10. Unit [3]
- 11. Great pianist/composer [6]
- 12. Leave all the repeats in. [4,4]
- 14. What audience did for first performance of Rite of Spring. [7]
- 16. In a glass makes musical clink. [3,4]
- 20. Supports the enemy. [2,3,3]
- 23. 11 wrote waltz called this. Time! [6]
- 24. Calm one and prosperous voyage. [3]
- 25. Only the choice part. [4,2,2]
- 26. He rest changes for trios. [6]
- 27. Shostakovich Leningrad ! [13]

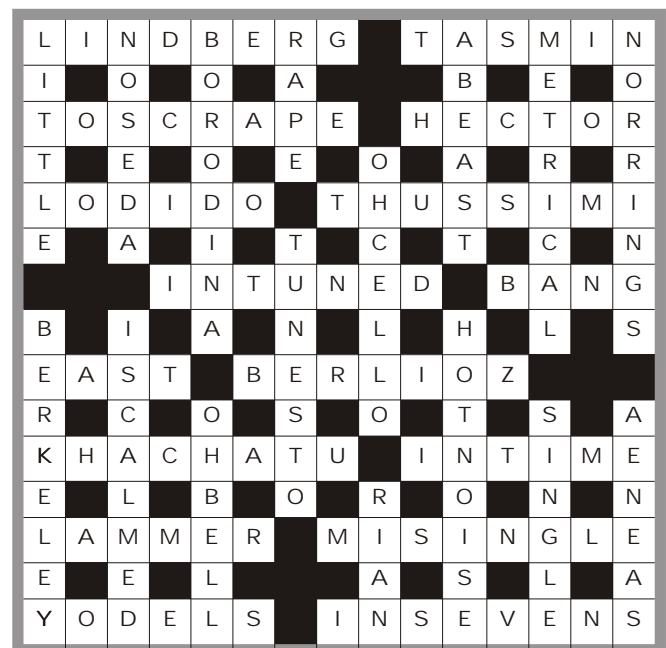
DOWN

- 1. Great brass instruments became whore when pleural comes first. [8]
- 2. Wot notes, anagram. [3,5]
- 3. A fifth can be faultless. [7]
- 4. Sounds like a horse but is the quantity. [6]
- 5. Us a son changes ! Mozart ? [6]
- 6. Half a dozen singers. [3,10]
- 7. Arriving at intermediate. [6,7]
- 13. Behind the pillar you cannot do this. [3]
- 15. Need this to hear. [3]
- 17. Sometimes dull music makes the listener this. [8]
- 18. Bring about the desired outcome, fix it. [8]
- 19. Superlative. [4,3]
- 21. The beginning of the concert should start then! [2,4]
- 22. Intervals consisting of 3 whole tones and a semitone. A Haydn quartet? [6]

Crossword 140



Solution to Crossword 139



Winner

There were no correct solutions submitted for crossword number 139, and the prize has been awarded to Mrs Kath Deem of Sale, Cheshire, who submitted the nearest to the correct answer.





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