



Lyndon Jenkins

*The Federation extends a warm welcome to its new
President*

Bulletin

Autumn 2009
No. 151
£1.75

NEW RELEASES

www.hyperion-records.co.uk

ANGELA HEWITT PLAYS HANDEL & HAYDN

Recorded and released in the 'anniversary year' of both Handel and Haydn, Hyperion's Record of the Month is an effusive celebration of the two composers, performed by an artist whose renditions of 17th- and 18th-century keyboard works on the piano have received the highest possible acclaim. Hewitt's trademark clarity of line, singing tone and instinctive musicality are perfectly suited to the urbane elegance of the works recorded here.

ANGELA HEWITT

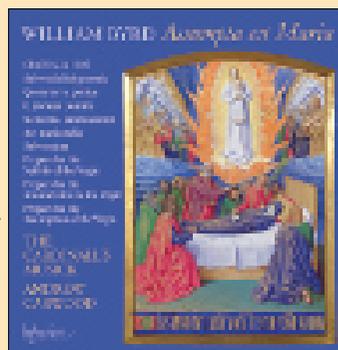


Compact Disc CDA67736

BYRD ASSUMPTA EST MARIA

In this twelfth volume from The Cardinal's Musick's acclaimed Byrd series, the composer's overtly Catholic agenda is clearly displayed. All of the music on this disc is drawn from the first volume of *Gradualia* published in 1605. The music is a world away from the dark broodings of the earlier *Cantiones Sacrae*. In the later publications Byrd achieves a fusion of styles, mixing the energy and rhythmic vitality of the madrigal tradition with the spirituality and liturgical context of words from the Mass and Divine Office.

THE CARDINAL'S MUSICK
ANDREW CARWOOD

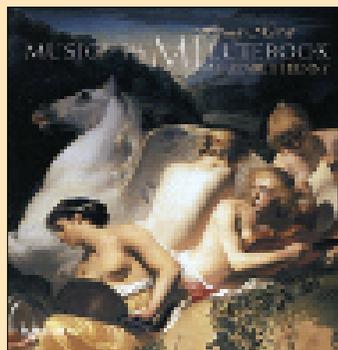


Compact Disc CDA67675

FLYING HORSE MUSIC FROM THE ML LUTEBOOK

Mysterious doodles on a 17th-century manuscript provided Elizabeth Kenny with the inspiration for this fascinating disc. Works by Dowland, Johnson, Bacheler, Sturt and others summon up an exhilarating musical world influenced by the court, the theatre and the cries of the street. Kenny, arguably the greatest lutenist of today, performs this entrancing collection with an aplomb and flair that seem to directly channel the virtuoso performers who were handed the music with the ink still wet on the page.

ELIZABETH KENNY

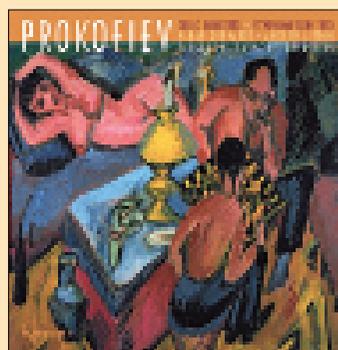


Compact Disc CDA67776

PROKOFIEV CELLO CONCERTO SYMPHONY-CONCERTO

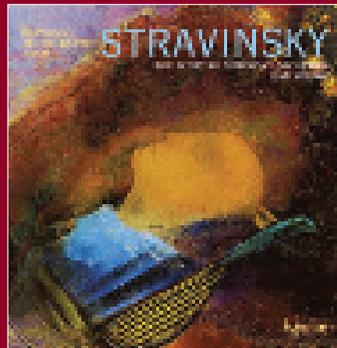
The two works recorded here have an interestingly close musical relationship. The Symphony-Concerto is now acknowledged as one of the composer's late masterpieces. It has been recorded here with its extremely different first version, Cello Concerto No 1, a work of undeniable importance to scholars and music-lovers alike. The German virtuoso Alban Gerhardt performs with Andrew Litton and the Bergen Symphony Orchestra in their second disc for Hyperion.

ALBAN GERHARDT / BERGEN
PHILHARMONIC ORCHESTRA
ANDREW LITTON



Compact Disc CDA67705

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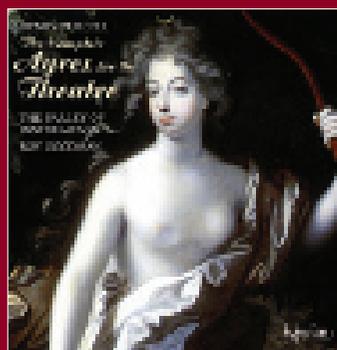


Compact Disc CDA67698

STRAVINSKY

ORPHEUS / JEU DE CARTES / AGON
Stravinsky's ballet music contains some of the composer's most dazzling inspirations. Five of Stravinsky's ballets have been recorded on two discs (the second to be released next year) by the BBC Scottish Symphony Orchestra under maestro Ilan Volkov. Volkov's mastery of a range of Russian music is well-represented on Hyperion and has been greatly acclaimed on the concert platform.

BBC SCOTTISH SYMPHONY
ORCHESTRA / ILAN VOLKOV

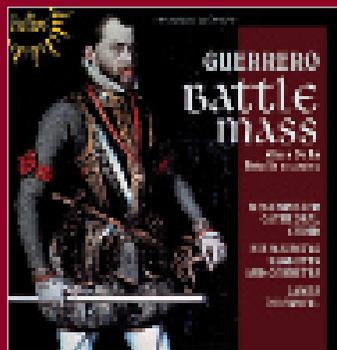


3 Compact Discs CDS44381/3 (budget price)

PURCELL THE COMPLETE AYRES FOR THE THEATRE

'The Parley of Instruments up to their usual stellar form' (*Stereophile*, USA) 'Highly enjoyable' (*Early Music Review*) 'Ayres for the Theatre' is a wonderful collection of rich and varied, tuneful music and has been marvellously well recorded by engineer Tony Faulkner ... the players set out in almost holographic detail between, beyond, between and in front of the loudspeakers. You could almost be there' (*Gramophone* 'Soundings')

THE PARLEY OF INSTRUMENTS
ROY GOODMAN

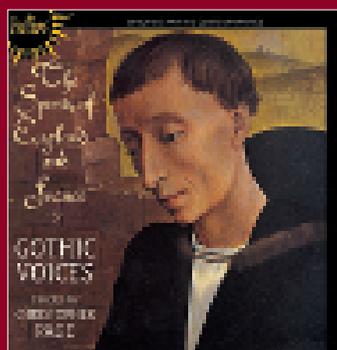


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GUERRERO BATTLE MASS

'These performances show that Guerrero deserves his anniversary celebration' (*BBC Music Magazine*) 'A marvellously varied disc. More please' (*Early Music Quarterly*) 'A very important disc' (*Early Music Review*) 'Anniversary CD of the year—and my personal favourite' (*Gramophone*)

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CORNETTS
JAMES O'DONNELL



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'Deeply moving and magical' (*Gramophone*) 'Another compelling release in this series—up to Gothic Voices' usual standard' (*BBC Music Magazine*) 'Don't wait to pick up this disc' (*Fanfare*, USA)

GOthic VOICES / CHRISTOPHER PAGE

Hyperion Records PO BOX 25, LONDON SE9 1AX
info@hyperion-records.co.uk · TEL 020 8318 1234

FRMS BULLETIN Autumn 2009 No. 151

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Front cover: Lyndon Jenkins
President, FRMS

Please note that the address
of the FRMS website is
www.thefrms.co.uk

Editor Thelma Shaw
15 Cann's Lane
Hethersett
Norwich NR9 3JE
Tel: 01603 812996

Editorial copy

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

If your copy is available as an email attachment send it to:
tony.pook@thefrms.co.uk

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alan.child@thefrms.co.uk
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EDITORIAL

Hail and Farewell - - - - -



Good fortune past and present

It came as something of a shock at the Daventry music weekend when Edward Greenfield announced at the end of his conversation piece with Ian Partridge that he was retiring.

Ted, as he is affectionately known, has been a stalwart supporter of the movement for many years and we have been fortunate to have him as an active and valued President for the last 12 years. His regular appearances at the music weekend, sharing memories as he interviewed celebrated musicians, was something we all took for granted and anticipated with pleasure. We shall miss him and wish him a well-earned rest, with the hope that he will be able to return as a visitor from time to time.

But our very good fortune continues. Another familiar face at Federation events is that of Lyndon Jenkins, who has delighted his audience for many years, not only with his great knowledge of all things musical but also with his ready wit and humour.

The Federation Committee was overjoyed when he accepted its invitation to succeed Ted Greenfield. Lyndon's letter of acceptance on p.27 is evidence of his warmth and sincerity in his commitment to all that we represent. We look forward to his first appearance as President at the next AGM at the Legacy Aston Court Hotel in Derby on Saturday 24th October. We hope that there will be an especially good attendance to show support for Lyndon in his new capacity as President. Full details of his impressive profile in the music world are given on p.25.

Serendipity or guardian angel?

I am convinced that I have a guardian angel - and that she is a musical one to boot! It is extraordinary how often something just happens to turn up when I need it, especially in matters pertaining to the *Bulletin*. Usually it is when I am looking frantically for an appropriate front cover, topic for an article or subject for this page. But occasionally something just falls into my lap, as it were, when I am not consciously searching.

Two good examples of this are evident in the review section of this edition. I was in the middle of writing the account of Jesper Buhl's Daventry presentation of Danish music and wishing I had a recording of some of

his less familiar examples when the Select Music catalogue arrived with Langgaard's *Rose Garden Songs* listed as available for review. When I requested a CD I was also offered the symphonies, that Jesper spoke about at length! I feel certain that some of those who were at Daventry will be glad to know that they can buy a CD of the complete work with which Jesper whetted their appetite. Similarly, a few days before, I found Hyperion's superb recording of Lukaszewski's *Via Crucis* when it was very much on my mind. Some might call these coincidences serendipity, but I reckon it's a guardian angel and I shall call her Serena because she is never flustered by anything that needs sorting out!

DATE FOR YOUR DIARY

The Central Region's AUTUMN MUSIC DAY

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OUT & ABOUT

Cosmopolitan Music Weekend

The presenters at the 2009 FRMS music weekend at Daventry represented New Zealand, Denmark and South Africa and joined well-known British figures from the music world. With almost 150 delegates from Wales, the far north of Scotland and every corner of England, this made for a cosmopolitan gathering with a festive atmosphere. My thanks to George Steele for the pics and to the contributors who helped leaven the lump of this report. ED

Welcome reception

At an informal drinks reception before the celebration dinner the FRMS Chairman, **John Davies**, and his Committee welcomed old friends and newcomers including, for the first time, representatives of jazz music. Treasurer **Graham Kiteley** and Secretary **Tony Baines** (ably supported by Diane and Sheila) performed their usual feat of organisation to make everything go like clockwork. There was even a reminder list at each table just in case anyone had forgotten what was ordered from the menu a couple of months ago!

Fresh faces

In his official Chairman's welcome before introducing the first speaker, **John Davies** gave a special greeting to our youngest-ever delegate. This was ten-year old Jenner Smith who came for her first music weekend with her grandfather William Broughton, a representative for many years from Nelson GS.

Gillian Weir, DBE

The first presenter was by **Dame Gillian Weir**, the renowned concert organist, teacher, author and eminent interpreter of Messiaen. She began by saying what a treat it was for her to be able to see her audience instead of sitting with her back to it and often in the rafters stuck up in an organ loft! The New Zealand born Dame Gillian said that recorded music was large part

of her childhood and she learned a great deal from listening as her love of music developed.



Dame Gillian answers delegates' questions

Telling us that an organist's life is beset with hazards, Dame Gillian cited how, at her first London concert, she gave such a hefty push on the swell pedal while playing Messiaen that she ended up at the back of the stall! But she managed to scramble back into position and finished her recital without anyone being aware of the hiccup – perhaps because it was Messiaen!

She also hilariously described how she scabbled on the floor to manually push the pedals for a Dutch organist, for whom she was turning the music pages, when he got cramp from playing a fast series of pedal chords.

Childhood beginnings

The six-year-old Gillian was very excited by Beethoven and wept bitterly when she couldn't play a sonata after her first piano lesson! Later, she was much intrigued by the strange and huge instrument

with stops that had to be pulled to let the sound out, and with pedals that you played with your feet. And so she began her supremely brilliant career as an organist.

Wide and varied repertoire

Dame Gillian's choice of music demonstrated her very wide taste. First was Alfred Brendel playing the third movement of Mozart's *Piano Concerto K271*. She then talked of her love of Messiaen's music, "*despite it sounding like nails on glass!*" Before a recital in which she was playing a Messiaen piece she overheard one of a couple saying to the other: "*That one will be ten minutes of hell but the others will be alright!*"

She played only one example of this composer, saying: "*We'll get this out of the way and then you can enjoy the rest!*"! But her thrilling interpretation of *Dieu parmi nous* from *La Nativité* was most exciting. She also played extracts from Berlioz' *Te Deum* and Poulenc's *Organ Concerto*; songs by John Ireland, Quilter, Wolf and Grieg; and an étude from Szymanowski's piano works.

Dame Gillian's delightful sense of humour was evident in her last item. This was Dudley Moore in a *Beyond the Fringe* comic send-up of Benjamin Britten singing his own arrangement of *Little Miss Muffet*. Dame Gillian certainly gave a brilliant start to a splendid weekend.

OUT & ABOUT

Jesper Buhl



From Denmark we welcomed **Jesper Buhl**, the enthusiastic and most engaging MD of the Danish label *Danacord*, new to many of us and distributed by Discovery Records. While studying piano at the Royal Danish Academy Jesper was often thwarted by the apathy of current record companies that did not record works he required. So he decided to do it himself and founded *Danacord* in 1979 out of sheer frustration.

The fog lifted

Jesper found the powers that be at Danish Radio very helpful in providing music from its archives, from which he made several historic releases. He paid his helpers with Danish akvavit!

We heard his very first recording on *Danacord*. This was a beautiful piece by Carl Nielsen called, appropriately, *The fog is lifting*. It was a great success and led the way to later recordings of the Danish Radio Orchestra playing Nielsen symphonies, winning a *Gramophone* Record Award in 1985. Nielsen had a great love of cars and Jesper demonstrated how the opening bars of the *Symphony No. 1* sound very like cranking a car with a starting handle! *Danacord's* recordings of Nielsen's complete *a cappella* works

gained the prestigious *Grand Prix du Disque*. We were particularly charmed by the music of Rued Llanggaard (1893-1952), unknown to most of us

Subsequent releases featured Danish composers, orchestras and artists, including a series devoted to Lauritz Melchior. Among *Danacord's* most distinguished artists is cellist Erling Bløndal Bengtsson. We heard an excerpt from his outstanding recording of Kodaly's solo cello sonata, which was selected by the *Guinness Book of Records* as one of the 1000 best recordings in history.

Extensive catalogue

As a result of his many and varied projects Jesper now has a catalogue of almost 500 remarkable issues, about 200 already available on CD. Many of these are first recordings and include little-known Danish composers, among them Ludvig Schytte. We heard the third movement of his *Piano Concerto* played by the Russian pianist Oleg Marshev.

Jesper laced his programme with amusing anecdotes and comments, especially on music critics, of whom Sibelius remarked: "*Among the world's many monuments, no-one ever erected a statue of a music critic!*"

This delightful programme ended with Delius, who loved Denmark and translated many Danish poems. His music has a great appeal for Jesper who said that with Delius, music, sound and atmosphere all come together in a wonderful effect. He played his recording of *Summer Nights*,

sung in Danish by the Danish singer, Lennart Dehn, with a Danish orchestra, first reading the words to us in English. It is not surprising that this exquisitely nostalgic disc was acclaimed as Editor's Choice in *Gramophone*.

Jesper opened new musical doors for many of us and we are glad that one young man's dissatisfaction led to 30 years of wonderful recordings.

John Joubert



Rapport with audience

The South African composer **John Joubert**, a charming octogenarian, made an immediate rapport with his audience when he said that reaching 80 was a good career move. It was only then that "*all of a sudden my music became available on CD.*"

Although he has lived in England since 1946, John Joubert was born in Cape Town in 1927. His father's ancestors were the French Huguenot settlers of the 17th century and his mother was descended from Dutch settlers. But John had an English upbringing and public school education at the Anglican Diocesan College, Rondebosch. His mother was a pianist and gave him his early music education. This, together with private lessons in composition, and the high

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standard of music at his school, enabled John Joubert to have his early compositions performed by the College chapel choir. In 1945 he began his music studies at the SA College of Music.

Studies in England

In 1946 John Joubert was awarded a PRS 4-year scholarship to the Royal Academy of Music in London, where he won several prestigious awards for composition.

During his scholarship years he also studied privately for a Durham University external B.Mus., graduating in 1950.

England becomes home

For the next 12 years John Joubert was a Lecturer in Music at the University of Hull. He married in 1951 and despite the demands of his university work and a growing family, he composed many new works, several of them commissioned.

He wrote some of his best known works at this time, including the popular carols, *Torches* and *There is no Rose* and the anthem *O Lorde the Maker of al thinge*, which won the Novello Anthem Composition Prize in 1952. Other early works include his *Violin Concerto* (1954); *Piano Concerto* (1957); his first symphony, first full-length opera and also many smaller chamber works.

His appointment in 1962 as Lecturer in Music at the University of Birmingham was followed by promotion to Senior Lecturer and then a Readership. Other academic honours include a Visiting Professorship at the University of Otago in New

Zealand and Honorary Doctorates from the Universities of Durham and Birmingham.

Despite his busy academic life John Joubert's steady flow of orchestral, choral, chamber and church music has never ceased and culminated with a full-length oratorio *Wings of Faith*, premièred in 2007 as part of a nation-wide celebration of the composer's 80th birthday.

Sweet temptation

John Joubert confessed that he had succumbed to the irresistible temptation to play his own music to a captive assembly. For us, this was far from a fall from grace.

The extracts from the following compositions were immensely satisfying, especially as the composer explained their musical structure and his reasons for writing them:

Symphony No.1, 4th movement, with the LPO and Vernon Handley.

Piano Sonata No.2 played by John McCabe.

Sleep Canticle, an unaccompanied choral piece inspired by the writings of Thomas Brown and Julian of Norwich and sung by the Louis Halsey Singers.

String Quartet No.2, 4th movement, played by the Brodsky Quartet.

Shropshire Hills, for high solo voice and piano; Leslie Jane Rogers was accompanied by John McCabe.

Captive though it was, the audience was captivated by John Joubert's music. We were glad to learn that he is still composing and that his music now receives the recognition from recording companies that is long overdue and there was an enthusiastic buzz around the sales desk after his talk.

Ian Partridge

One of Britain's outstanding lyric tenors is **Ian Partridge** who presented his programme as a conversation piece with **Edward Greenfield**, the FRMS President. It was a shock to learn that this was to be Edward's last appearance as President and a full tribute to him is given on p.25.



Ian & Jennifer Partridge enjoy a joke with President Edward Greenfield

From an early age Ian was exposed to singing and he learned to play the piano when he was five years old. His mother was a singer and his father a choral conductor and singing teacher. Ian's sister Jenny is also an accomplished pianist who frequently accompanied him at recitals and recordings. Jenny was in the audience and it was a bonus when Ian summoned her to join him and Edward in the conversation. The merry trio recalled the milestones in Ian's musical life with selections from his own recordings and also those of other artists that have influenced him.

Early ambition thwarted

At 10 years old Ian went to New College Choir School where he heard the music that decided him to be a singer. This was the baritone Gerard Souzay singing *Après un rêve*, broadcast on a radio that matron gave him to relieve his sickbed boredom while he

OUT & ABOUT

was in the san. Ian told us he was not a very good singer at this stage, being labelled a 'windbag' because of his breathy singing!

A scholarship took him to Clifton, which "*didn't rate singing so I had to struggle to get lessons between my piano and organ studies.*" From Clifton he went to the RCM, where he studied with Gordon Clinton and did a lot of accompanying.

In 1958 Ian joined Westminster Cathedral Choir as a tenor under George Malcolm, whom he described as a difficult but encouraging man who trained boys to sing with a continental tone. He had a strong sense of rhythm, shown in his delightful recording of the *Flight of the bumblebee*.

While at Westminster Ian and five others formed the Purcell Consort and he became interested in lieder, influenced by great German artists such as Dietrich Fischer-Dieskau and Irmgard Seefried. He played a lovely recording of Seefried singing Schubert's enchanting *Heidenröslein*, commenting on her wonderful clarity of tone and freedom of interpretation that modern singers seem to have lost.

Until 1964 a great deal of Ian's work was as a piano accompanist. But he was also receiving more and more work with the BBC as a solo singer with groups that specialised in early music so gave up his piano work to concentrate on singing.

Two years later, although he had never auditioned for the BBC, Ian was invited to give his first recital, at which he

sang *Stimme der Liebe*, with Ernest Lush at the piano. When we heard this recording we were not surprised to learn that after the recital Ian received a letter of appreciation from Peter Pears.

Ian and Jennifer join forces

By the early '70s Jennifer had started to accompany her brother and together they received many engagements with the BBC, music clubs throughout Europe and the British Council, which sent them on tours in exotic (and sometimes remote!) places all over the world.

And also something different

In an afternoon of sheer pleasure we enjoyed 13 glorious examples from Ian's phenomenal list of recordings and one from a quite different source.

For some 25 years, between all his other engagements, Ian managed more than 350 performances of *An evening with Queen Victoria*, with Prunella Scales magnificent in the title role. We listened to a most amusing snippet of her reading from The Queen's diaries before Ian talked about his final record.

Nostalgic ending

Jennifer and Ian gave their final recital together in September 2008. One of the first songs Jennifer played for her brother was at the Competitive Festival in Hastings, when Ian was 18 and Jennifer was 14. This was Quilter's beautiful *Go lovely rose*, which is still one of their favourites.

It was appropriate to end on this same note as a perfect end to a marvellous afternoon.

Sir David Willcocks



The high point of Saturday evening was an audio-visual presentation by **Sir David Willcocks CBE MC**, an iconic figure in British music. For almost two hours the charming and dapper 89-year old held his audience spellbound. With much infectious humour, wit and youthful vitality he traced his career from his childhood in Newquay, to his musical training as a chorister at Westminster Abbey and Clifton College before becoming organ scholar at King's College, Cambridge.

World War II interrupted his studies and he served as a 2nd Lieutenant in the Duke of Cornwall's Light Infantry. Sir David did not elaborate on this period and it was only by being prompted after the official end of his talk that he admitted his MC award for gallantry in Normandy. It was typical of this modest man that he played it down with the remark: "*As with most things in my life, I was just lucky enough to be in the right place at the right time.*"

Cathedrals & Colleges

Against a changing backdrop of fine photographs of views of the Cathedrals in which he has worked, and of King's College and the RCM, Sir David continued the story of his life and music making

OUT & ABOUT

after the war. He returned to Cambridge in 1945 to complete his studies and two years later was elected a Fellow of King's College.

Sir David also talked of his work as organist at Salisbury, and Worcester Cathedrals; his choral work at Bradford; conductor of the Three Choirs Festival in 1951, '54 and '57 and of the City of Birmingham Choir. He is probably most well known for his many years maintaining a glorious tradition as Director of Music at King's College. Choirs throughout the world are familiar with his choral arrangements of Christmas carols in five books, *Carols for Choirs*, compiled in association with John Rutter.

Fine recordings

Sir David punctuated his fascinating talk with fine recordings of beautiful choral music, for the most part made as he conducted the King's College Choir (KCC) and the London Bach Choir (BC). He spoke about his association with famous soloists, mentioning his favourite trebles, Ernest Lough and Roy Goodman.

Highlights among his dozen lovely examples were:

*Handel's *Zadok the Priest*: KCC/English Chamber Orchestra.

*V. Williams' *Hodie*: BC/LSO.

*Allegri's *Miserere*: KCC with Roy Goodman as treble solo.

*Willcocks' arr. *Tomorrow shall be my dancing day*: KCC.

*A 1927 recording of Master Ernest Lough singing the solo *O for the wings of a dove* (Mendelssohn's *Hear my prayer*).

To paraphrase a familiar song, we could have listened all night and still have begged for more!



Sir David Willcocks signs his autobiography for Graham Kiteley

As it was, after his marathon presentation, Sir David was most generous with his time, chatting to many in the audience and signing copies of his autobiography. We were privileged and grateful that he made time to spend the weekend with us, especially as he is booked with engagements in all parts of the world until 2011!

The Barbirolli Quartet

Sunday morning followed tradition with a live recital given by an ensemble of young musicians in their final year at the Birmingham Conservatoire.

This year's recital was given by four very talented string players, The Barbirolli Quartet, which has been selected by the European Concert Halls Organisation to give a series of recitals in many of the leading concert halls in Europe.



Ella Brinch, viola; Rakhi Singh and Katie Stillman, violins, and Victoria Simonsen, cello.

The London-based Barbirolli Quartet was formed in 2003 at

the Royal Northern CM, its members having performed widely in their respective native countries of Canada, Wales, Australia and New Zealand before coming to study in England. Well known for its prolific repertoire and dynamic approach, the ensemble gave a dazzling performance of quartets by:

Mozart: no.22 K589 (Prussian no.2)

Beethoven: no.11 op.95 (Serioso)

Brahms: C minor, op.51, no.1

Prolonged applause followed this polished recital.

Almost off the record

Our final presenter certainly does not fall under the same umbrella as his programme title! **Lyndon Jenkins** is very much on the record as a writer, lecturer, broadcaster, and Music Advisor at Symphony Hall, Birmingham. A long-standing friend of the FRMS, and regular presenter at the music weekend, he demonstrated what cameo gems we miss now that 78rpm records are no longer made. At the end of a long work recorded on a 78 there was usually an empty space that had to be filled with a piece lasting about 3½ minutes.

Many of Lyndon Jenkins' examples of such 'filler' pieces were well known from the past but, alas, hardly ever heard nowadays and they evoked many happy memories. Mozart's *Haffner March* was followed by Elgar's *Salut d'amour*, played without a trace of sentimentality by Yehudi Menuhin. Then a snippet of Menuhin speaking about Elgar before a variety of short works by Haydn, Beethoven,

OUT & ABOUT

Charpentier and Puccini, to name but a few of the other composers featured. Lyndon is famed for his quick and dry wit and he often reduced his audience to helpless laughter as, with a perfectly straight face, he introduced every item with a spicy anecdote or amusing comment.



All part of the act! A solemn-faced Lyndon Jenkins makes a hilarious introduction to a music item.

All this added up to a most entertaining and musically bright end to a superb weekend.

Stop Press! Just before publication we learned that Lyndon Jenkins is to succeed Edward Greenfield as the Federation's President.

Details of Lyndon's impressive music background and his letter of acceptance are in the *News & Views* section of this issue.

Added extras

In addition to the music presentations there were the customary bonuses, without which the weekend would not be complete.

For the technically minded

In his usual report on the latest developments in electronics, Technical Officer **Philip Ashton**, included an interesting section on how miscellaneous electrical items other than white goods contribute to carbon emissions. Such items, which include TV sets as well as sound recording and reproduction equipment, can be responsible for high energy consumption.

Philip showed how savings can be made and explained how the electronics industry is at the forefront of the worldwide battle to reduce carbon emissions. He gave a useful list showing the typical power requirements for various makes of home use hifi/theatre equipment, when in use and when on standby.

Philip also talked about digital audio broadcasting, freeview and freesat, comparing the situation in this country and abroad. This was an in-depth look at the fast moving changes in electronics technology. As usual, it is beyond me to make an accurate précis of Philip's erudite report but if any reader would like a copy of it I will gladly send one on receipt of a stamped addressed A5 envelope.

The Wyastone collection

Adrian Farmer and **Antony Smith**, Directors of Wyastone Estate Limited, were in attendance throughout the weekend with a display of CDs from their current catalogue of the Nimbus, Lyrita, Prima Voce and Saydisc labels. This gave an opportunity to browse and buy between sessions – and to collect the generous free gifts!

Prizes galore

As always, there was a raffle with a large number of attractive prizes. The streamlined organisation of this by Ann Davies of Cardiff RMS, Diane Kitley and their very hard working (and even more persuasive!) team raised a handsome sum.

Thanks and au revoir

Before wishing us godspeed, Chairman John Davies gave well-earned thanks to all concerned with the smooth running of this annual highlight in the FRMS calendar. He expressed our gratitude to the sound engineers, Antony West-Samuel and Robert Swithenbank. Together with Technical Officer Philip Ashton, they make the weekend listening on equipment provided gratis by Cambridge Audio a real pleasure.

NEXT DAVENTRY MUSIC WEEKEND 23rd – 25th APRIL 2010

If you have never been to a Federation music weekend and are thinking about it but cannot make up your mind read on! It is an extract from a comment by Sheila Pezarro.

'How do they do it? I ask myself, "it" being the annual FRMS music weekend. I have been attending these gatherings since 1969 and, 40 years on, still find the same warm and welcoming atmosphere, a mixture of old and new music, really first-class presenters, old friends and new acquaintances. All in the comfort of a good hotel with excellent food and friendly staff. I thoroughly recommend it and hope to see you next year!'



OUT & ABOUT

Amongst those present at Daventry

Celebration dinner on Friday evening



John Davies, Chairman says: "Enjoy!"



Jenner Smith, our youngest member, with grandfather William Broughton on her right



Saturday morning



*Happy 85th Birthday to you!
Roderick Shaw is overcome with surprise*



Anyone for chess? Coffee break between sessions

Sunning themselves



Discussing the order of play



Sir David Willcocks (2nd from L) joins the rank and file



OUT & ABOUT – Regional and Society News

SCARBOROUGH MUSIC WEEKEND



Musical mix from Yorkshire

Chairman Tony Pook started the weekend with **A Little Light Music**, by composers born (mainly) in Yorkshire. Classical, folk and popular music demonstrated our diverse interests. Some of the names would be familiar to a non-Yorkshire audience:

*Bradford's Frederick Delius (*Two Aquarelles*), and his *Scarborough-born amanuensis, Eric Fenby (*Rossini on Ikla Moor*)

*York's John Barry, immortalised by *The James Bond Theme*

Sir George Dyson from Halifax (song-cycle *A Summer Day* and part of the *Violin Concerto*)

*The Brass Band world was represented by Sam Wood (*West Riding*) and Philip Wilby (*Concert Galop*).

Less familiar would have been:

Hull's blind organist and composer, Alfred Hollins (*Maytime Gavotte*)

Dick Blackford, born in Bristol but a long-term York resident (Concert Overture *Marinus*)

Andrew Carter, born in Leicester but also a long-term resident in the York area and known in church music circles (excerpts from his charming *Benedicite*)

Unknown outside York is Susie Fox, composer and performer of folk music, who sang her setting of Emily Brontë's *Come the Wind* and the traditional air *My Johnny was a Shoemaker*.

Sources of inspiration

John Casken has recently retired from the Chair of Music at Manchester University and in his talk he considered the importance of **Imagined Places** as a stimulus to his work as a composer. He spoke of his desire to capture the essence and mystery of landscapes, the echoes of history, myth and legend, and underlying heritage and cultural values. John's work is also inspired by words and we heard the following examples:

**Music for the Crabbing Sun*, inspired by a poem by Dylan Thomas and written in 1974 for flute, oboe, 'cello and harpsichord.

**Orion over Farne* for orchestra (*Briggflatts* by Basil Bunting).

**Infanta Marina* for cor anglais and small ensemble (from *Harmonium* by Wallace Stevens).

**Cello Concerto* (for which John Casken wrote *Leaves of Farewell*).

**Still Mine* for baritone and orchestra (four poems by northern poets). This tells of working conditions in a lead mine in N. Teasdale, where miners who went on strike were deported.

John wrote two operas for the Almeida Festival: *Golem* and *God's Liar*. We heard the prelude to *Golem*, based on a Jewish legend and set in 17th century Prague. The holy man makes a *Golem*, a man of clay, to protect the community, but cannot control his own creation.

An inspiration from Anglo-Saxon medieval poetry was *The Dream of the Rood*, from which we heard *Jesus the Warrior* for counter-tenor, 2 tenors, bass and 11 instruments. It was first performed in Liverpool's Metropolitan Cathedral in 2008 as part of the celebrations for the European Capital of Culture.

Korngold - The Last Prodigy

Tony Haywood, lecturer at Huddersfield University, specialises in the music of the early twentieth-century. His chosen prodigy was **Erich Wolfgang Korngold**, described as a Hollywood exile with Austro-Hungarian origins. At 10 years old, Korngold played his *First Piano Sonata* to Mahler, who suggested that the boy went to study with Zemlinsky. It is said that with Zemlinsky Korngold mastered two instruments: the piano and the orchestra!

When he was 14, Korngold's *Sinfonietta* Op.5 was given its first performance by the VPO. This work already showed the strong melodic lines that would bring him such success for Warner Brothers.

After Zemlinsky moved to Prague Korngold had a several unsuccessful teachers and in 1914, aged 17, turned his attention to opera. In 1917 he was conscripted and made the musical director of his regiment. Three years later *Die tote Stadt* (The Dead City) had a double world-première, being produced simultaneously in Hamburg and Cologne.

In 1934 Max Reinhardt, the theatre and film director, invited Korngold to arrange Mendelssohn's incidental music for the film of *A Midsummer Night's Dream*. After his Hollywood success with the music for the swash buckling film *Captain Blood* he concentrated on film music until 1946, his last being an 11-minute *'Cello Concerto* for the film *Deception*. From the age of adventure and romance, Tony played Charles Gerhardt's 1972 studio recording of *The Sea Hawk*.

After the defeat of Hitler Korngold returned to classical composition and we heard the first movement of his *Symphony in F sharp*. Tony ended with *The March of the Merry Men* from *The Adventures of Robin Hood*.

Life as a singer

David Owen-Lewis is a long-term member of the chorus of Opera North and has sung important roles in many of its Leeds-based productions. In his talk **My Life in Music** he told us how he came to sing, what he has been doing and what he intends to do next.

David saw his first opera, *Nabucco*, at the age of 4 and was smitten. His career didn't have a very promising beginning: he had piano lessons for six weeks but couldn't read music and didn't continue. As a young lad he stayed in on Saturdays and listened to Wagner and Richard Strauss. He remembers hearing Tito Gobbi and Maria Callas in *Tosca* in 1964 and, for one week, could sing along with both of them. David entertained us with many and varied musical examples:

*Handel's *Alcina*

**Veni Creator Spiritus* from Mahler's *8th Symphony*

*Julie Andrews in the opening sequence from *The Sound of Music*. Auntie Nellie once took him to Cardiff to see the film - and he has a weakness for sopranos!

OUT & ABOUT – Regional and Society News

She also sang one of the songs from Rogers and Hammerstein's *Cinderella*.

**The Beatles* were represented by Cathy Berberian singing *I've got a Ticket to Ride*.

David is retiring shortly from Opera North to be more involved with educational projects in prisons and schools and to do more charity shows to help raise funds for an orphanage in Romania.

Listen carefully!

Nigel Simeone, Professor of Music at Sheffield University, much travelled researcher and author, began his talk called **Bernstein-A Musician Misunderstood** with a word of warning: "*Listen rather than watch because Leonard Bernstein is such a strong performer that seeing him visually can detract from the music*".

Bernstein pursued his many interests and accomplishments as pianist, conductor, composer, harpsichordist, singer and educator with great enthusiasm. His professional debut was unexpected. It came just after he was appointed as assistant conductor of the New York Philharmonic. Bruno Walter was due to conduct a concert but contracted 'flu. Bernstein took over without a rehearsal, was an instant success and a busy season followed.

Bernstein had a good grounding, having studied with Fritz Reiner at the Curtis Institute and Koussevitzky at the Tanglewood summer school. He was involved with Tanglewood for many years, first as a student, then as a conductor. We heard *The Star-Spangled Banner* and Schumann's *Manfred Overture* as examples of him conducting at Sunday afternoon concerts sponsored by the US Rubber Company.

After his successful conducting debut Bernstein went to Key West to recuperate and to compose. His *Clarinet Sonata* came from this period, as did his growing interest in Latin-American rhythms. He also wrote a ballet score, *Conch Town*, which was never performed but he used material from it for the next 30 years. In 1944 he teamed up with the choreographer, Jerome Robbins, on a musical, *Fancy Free*. This was the first of many commercial successes for both of them.

Bernstein loved talking about music, particularly to young people. For 10 years he gave a series of educational broadcasts with the NY Philharmonic and was talking about Mahler and Shostakovich long before it became fashionable to do so.

As examples of his conducting skills we heard:
*From Bernstein's own works: *The 2nd Symphony (The Age of Anxiety)* and four dances from *West Side Story*.

*From other composers: Haydn's 88th *Symphony*, Sullivan's *Pirates of Penzance* and Hindemith's *Mathis der Maler*.

Bernstein also featured as the soloist in Mozart's *Piano Concerto no. 17*.

It is notable that Bernstein conducted the first American performance of Britten's *Peter Grimes* (commissioned by the Koussevitzky Foundation) and gave the world premiere of Messiaen's *Turangalila Symphony*.

This was a hugely enjoyable programme about a remarkable man whose music and vitality it is impossible to ignore.

LSO Live

Chaz Jenkins has been Head of LSO Live, the London Symphony Orchestra's own record label, since its launch in 2000. He was born in Beverley, East Yorkshire and started his music career promoting nightclubs and performing as a DJ while studying chemistry at university.

The LSO was founded in 1904, more than half the players having resigned from Sir Henry Wood's Queen's Hall Orchestra because he would not allow them to send deputies to rehearsals and concerts. Since then it has become one of the world's best-known, self-governing orchestras.

LSO Live was formed to offset the orchestra's loss of income when the record industry reduced its classical music activity. LSO Live sold its first two CDs on the internet, with the first real response coming from outside the UK, starting in Japan. Now it has issued over 60 titles and won several Grammys, Classical Brits and Gramophone awards.

Under its main conductors, Valery Gergiev, Bernard Haitink and Sir Colin Davis it has issued exciting music, generally recorded live to capture the true emotional base of the music. Recordings of Beethoven, Mahler and Berlioz have been particularly successful (the latter won awards in France) and there are plans to record some of the Russian masters.

We heard ten excellent excerpts from works by composers ranging from Dvořák (*9th Symphony*) to Prokofiev (*Romeo and Juliet*) and Handel (*Messiah*) to James MacMillan (*St John Passion*). Sir Colin Davis chose to commission the MacMillan piece as part of his 80th birthday present from the orchestra. The other part was an acre of woodland near his Suffolk home.

Sights and sounds of Elgar

Dennis Clark was the Yorkshire Regional Group's Secretary for many years. He is now enjoying an active retirement helping his successor, exploring digital photography and learning the mysteries of computers. His Saturday night programme of **Elgar's Malvern**



brought together Dennis's love of Edward Elgar's music and the beautiful Malvern countryside and it demonstrated his considerable skill as a photographer.

We had a pictorial tour of Great Malvern featuring a bust of Elgar, a tour of the Priory Church and a climb up to the Worcestershire Beacon which, at 1394 feet, is highest point in the Malvern Hills. After more stunning views of landscapes and majestic hills we went to Little Malvern and the Catholic Church of St Wulstan, where Sir Edward, Lady Alice and their daughter, Carice Elgar Blake are buried.

Dennis then took us to Birchwood Lodge, Elgar's summer retreat where he completed *The Dream of Gerontius*. He also showed pictures of memorabilia from Elgar's birthplace in Broadheath, close to the new Elgar Centre, and we also visited the graves of Elgar's beloved dogs.

OUT & ABOUT – Regional and Society News

No visit to the Malverns would be complete without seeing the Iron Age fortifications at British Camp and pictures taken during a leisurely four-mile trip along Queen Victoria's Jubilee Drive. Some of the photographs were taken in 1976 with dramatic scenes of firemen and volunteers dealing with fires on the hillside.

Dennis tied in his delightful photographs with either his unscripted commentary or the music of Sir Edward Elgar. This truly memorable journey gave us a deeper insight into the composer himself.

Secretary's debut

Jim Bostwick is the new Secretary of the Yorkshire Regional Group and he made his Scarborough debut this year. His programme, entitled



And to finish... gave examples from the last works of seven composers and their manner of "signing off". His first piece was the *Overture* from Berlioz' comic opera *Béatrice et Bénédicte*. Based on

Shakespeare's play *Much Ado About Nothing*, this was Hector Berlioz' last major work and was composed between 1860 and 1862. Although it was very popular initially, it is seldom heard today.

Puccini began *Turandot* in 1924 but he died before it was complete. It was finished by Franco Alfano and first performed in 1926. Jim suggested that it was an early example of a pre-nuptial agreement and played the last 10 minutes of a dramatic historic recording.

Next Jim played the last completed works of Johannes Brahms (1896) and Arnold Schoenberg (1950). Both were settings of religious text:

*Brahms's *Four Serious Songs* Op.121 were composed only days after the death of Clara Schumann. Brahms

himself was to die less than a year later. In Jim's example André Previn accompanied Janet Baker.

*Arnold Schoenberg's setting of Psalm 130, *De Profundis*, was dedicated to the State of Israel; we heard the recording made by Robert Craft and the Festival Singers of Toronto.

At the outbreak of World War II Béla Bartók left Hungary for the security of America, but he was already battling against leukaemia. He died in 1945 with his *Third Piano Concerto* incomplete. Tibor Serly, his friend and pupil added the final 17 bars. The work is less complex than his two earlier concertos, probably because it was left as a legacy to his second wife, a concert pianist, so she could play it to earn a living after his death. Jim played the version with Géza Anda as the soloist and Ferenc Fricsay conducting the Berlin RSO.

At the end of World War I Granville Bantock was no longer in fashion. He had no new commissions and his existing works were not played. Nevertheless he continued composing and in 1944, the year before his death, he ventured once more into Celtic mythology to write *Two Heroic Ballads*. These are *Cuchullán's Lament* and *Kishmul's Galley*, both fine examples of his strong mood music and recorded on Hyperion's six-CD set, re-issued as a tribute to Vernon Handley.

To close the weekend we heard *Im Abendrot* (*At Twilight*), one of Richard Strauss's *Four Last Songs*. As Jim said, it resembled "two larks soaring, not religious but full of sensuous beauty". Strauss wrote the songs in 1948 when he was 84, but he did not live to hear the première.

We look forward to more such enjoyment from Jim.

Next year's **Scarborough Weekend** will be in the Crown Spa Hotel, The Esplanade, Scarborough, from **Friday 26th to Monday 29th March 2010**. I hope to see you there!

Tony Pook, Chairman YRG.

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For subscription and all other
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Classic Record Collector is published in four editions per year.

OUT & ABOUT – Regional and Society News

FRMS SCOTTISH GROUP RESURRECTED

At a meeting in Dundee attended by representatives of six of the Scottish societies a steering committee was set up comprising:

Chairman: John Maidment (Carnoustie RMS)

Secretary: Cath Maidment (Carnoustie RMS)

Treasurer: Chris Hamilton (Dundee RMS)

It was agreed that a one-day event be held in Dundee on 8 May 2010. This will take place at Discovery Quay, home of Captain Scott's ship R.R.S Discovery. If this is a success similar events will be held in the future.

We are on the trail of a well-known singer as principal speaker – watch this space!

We hope that the Scottish Group will help to foster interchange between societies, and to this end a database of speakers willing to travel to other societies within Scotland is to be set up.

Ninetieth birthday of the world's oldest talking machine society.

On 28th May 2009 The City of London Phonograph and Gramophone Society became 90 years old.

History: Although, before the 1914-18 war, there were several phonograph societies in the burgeoning early years of the talking machine industry, by 1919 the cylinder phonograph had lost the commercial battle with the gramophone.

As membership of phonograph societies dwindled, a more central Society for phonograph die-hards was called for, and on 28th May 1919 the first meeting was held in the City of London. Thomas A. Edison was invited to be the President or Patron of the proposed Edison Society. He replied that he would be pleased to be Patron if his name was not used in the title. Thus The City of London Phonograph Society was adopted as the name. The part of the title 'City of' distinguished the new society from existing London Phonograph Societies. The Society met regularly in the City of London until 1939, when meetings were suspended throughout the war. In 1946 monthly meetings were resumed, with the new title 'The City of London Phonograph and Gramophone Society'.

From a small group of members in the London area we have spread to a worldwide membership. We are a Limited Company with charitable status and our members give freely of their time and dedication to save for future generations the history and artefacts of the recorded sound industry.

Publications: In 1960 a Society journal was introduced as *The Hillandale News*. This continued until 2001, when the Directors of the

Society, after a competition among members, re-launched the Journal in 2002 as *For the Record*, now in its twenty-ninth issue. *For the Record* is envied for its quality and content. It offers a unique source of information for students and collectors around the world. Another useful resource for all to enjoy is our website: www.clpgs.org.uk

Through our bookshop we publish research material that otherwise would never be publicly available. Last year we were awarded an Award of Excellence for the publication of *Beltona – A Label listing and History* by Bill Dean-Myatt, one of our members.

Meetings: Monthly meetings at the Swedenborg Halls, Bloomsbury, offer a diverse range of associated subjects, as do regular regional group meetings. Every June, we hold a Phonofair; this is a market place for members to buy and sell in all aspects of our subject.

The AGMeeting is now held in September outside London and has been incorporated into a weekend with top-quality presentations, an auction and social events generating a positive interest from old and new members alike.

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SHEFFIELD GRAMOPHONE SOCIETY

In response to a newspaper advertisement in 1947, one March evening 13 people gathered in 24 year-old Margaret Long's home for the first meeting of Sheffield Gramophone Society.

A year later Alan Pear attended and was not put off by a programme entitled *Modern Music or Modern Madness?* Thus began the long story of SGS. Sadly, Margaret, Secretary for many years, died in April this year shortly after Alan Pear. Both contributed enormously to the shaping of the Society.



Alan Pear presented flowers to Margaret Long at the 50th Anniversary of Sheffield GS, March 1997.

OUT & ABOUT – Regional and Society News

Programmes at Sheffield Gramophone Society are wide-ranging and adventurous. Over half are given by members of the Society and the rest by invited speakers, including members of the Music Department of Sheffield University.

Professor Brian Newbould of Hull University, our President for over 20 years, is very supportive and we have benefited greatly from his practical experience.

A recent popular innovation has been a series of Sunday afternoon meetings in members' homes, in order to present longer works in their entirety. These are often associated with performances at Opera North.

Attendance has risen and we have fundraising activities to purchase new equipment.

Sheffield GS is a growing Society and we look forward with great optimism to the future. Further information from Miss Margaret Turner, Secretary. tel: 01246 419158; e-mail: margaret@renrut.plus.com

Starting up in Osmington

Brian Bishop, Chairman of the newly formed Osmington RMS, tells how it all began.

Much is written about our movement's future, sometimes even questioning whether it has one! That being so, members might be cheered to read about a new RMS that has just ended its first season.

When my wife and I moved to Osmington three years ago, it struck me that its village hall was an ideal place to start a Recorded Music Society. I had been involved with the movement for some 40 years, latterly working for a well-known mail order company specialising in budget priced CDs. This involved me giving presentations to many societies and promoting CDs. After retiring, I occasionally visited nearby societies – no longer selling CDs – until inspired as described.

I began by addressing the Parish Council and thereafter the groundwork consisted of taking part in a day organised by the local community to promote village activities, writing articles for local publications, producing posters and persuading all and sundry to display them. Gradually we built up a list of prospective members. I was determined that we would not be rivals with the long-established RMS in nearby Weymouth so I contacted the secretary to talk dates. We quickly came to an agreement, which has worked very well and we now share several members.

In the matter of equipment, we were helped greatly by John Davis, a long-standing friend, and stalwart of the Torbay RMS. Largely through his

efforts we acquired excellent equipment, a combination of gifts and bargain purchases, at a total cost of under £100!

On the great day of our launch, I opened up the hall, set up the equipment and waited to see if anyone turned up! In the event, 12 people did and from then on numbers grew steadily as news of our existence spread. Our first six programmes went well and, flushed with success, I booked the village hall for another ten dates from January to May this year. Attendances varied, peaking at 26 but averaging a steady 20 or so, undoubtedly helped by our friends from Weymouth. This is just as well, considering that Osmington has a population of only 400!

We have just had our first AGM, and most of next season's programmes are inked in. One great stroke of fortune is to have two members with past connections with Sadlers Wells and both have agreed to present programmes next season. I now look forward eagerly to October, when John Davis, who has agreed to become our President, will launch our second season.

As for the future of the movement, the message here is an emphatic *Nil Desperandum!*

Tring RMS 50 years on

In June, members, former members and friends gathered together for lunch to celebrate the 50 years since the Tring Recorded Music Society was formed. The Society was originally the Tring Arts Society, which flourished for many years and brought to the town young up-and-coming and not-so-young professional musicians. Those days are unfortunately in the past but we still keep active with our recorded music evenings, long may they last!

Our splendid lunch ended with a programme of 'birthday' music presented by our Chairman, Doug Brown. *Ceri Thompson, Secretary*

New Dean MC Ruby Anniversary

Brian Pugh sends this report and extends a warm welcome to any visitors who would like to attend one of New Dean Music Club's meetings on a Wednesday evening. For information ring 01594 823365

The New Dean Music Club has flourished for 40 years in the Forest of Dean area of West Gloucestershire, where people live in villages and small towns amid the woodland scenery.

In 20 meetings a year we present a wide range of music, mainly classical but sometimes we venture into other styles, such as jazz, and ballet enthusiasts are kept happy with the occasional video.

In the past the club has sponsored live recitals but now, sadly, this is an inadvisable financial risk.

OUT & ABOUT – Regional and Society News

In May 2009 the Club welcomed its President, Geoffrey Peck, to its anniversary celebration. As a founder member, Geoffrey reviewed the Club's history and revealed much that was new to present members. He recalled its inauguration, originally as the Newnham and District Music Club, in 1969 in the village of Newnham by an enthusiastic musician who had retired to the district.

Over the years the Club grew and attracted support from a large area. The venue moved away from Newnham and the name was changed to reflect the wider coverage. Certainly, the members have built something of which they can be justly proud, bringing serious music that is enjoyed throughout the Forest of Dean.

After his talk, The President and Chairman Terry Jones cut the anniversary cake that was distributed during the cheerful and thoroughly enjoyable celebrations that followed.



New Dean Music Club members toast the Club at its Ruby Anniversary celebration.

From the archives, a snippet of gramophone history

Lyndon Jenkins, our new President and Music Advisor at Birmingham's Symphony Hall, is constantly surprised at what turns up from the archives. He thought that Bulletin readers might be amused by the following paragraphs extracted from a booklet by Christopher Stone, a BBC record broadcaster. Lyndon also tells us the astonishing fact that Christopher Stone gave a 78rpm Columbia record recital on 2nd of November 1932 in Birmingham's august Town Hall seating 2,000!

A MODERN MIRACLE, THE RADIO-GRAMOPHONE

"When it comes to buying a radio-gramophone, I have a strong fellow feeling for anyone anxious to know whether it is the act of a sane man to buy one.

Simply explained

There can be no doubt that it is an instrument on which you can either play records or listen to wireless. Every radio-gramophone contains a wireless set and a speaker, which take their power from the mains. (I do not recommend battery-operated radio-gramophones except in cases where there is no electric current and the extra expense is not a deterrent.)

Then there is an electrical gramophone included in the cabinet, which not only uses part of the radio circuit to do its job, but also contains a special amplifier as well. This is important because, although it is possible to attach some existing radio sets to any old (or new) gramophone that has a turntable and a motor, and so obtain electrical reproduction of records with a pick-up instead of a soundbox, yet their power is not really sufficient to give adequate results. The special amplifying system is thus a necessity.

Simplicity and selectivity

An electric gramophone is just as easy to work as one of the old ones and there is no winding of a handle to be done. You can even, with a new

automatic record changing outfit, play eight records while you sit in your chair.

Now for the radio part of the radio-gramophone. This should be very simple to operate, unless you are already a knob-twiddling addict and would hate to be deprived of your pastime. The knobs should be easy to get at – one knob to tune in and another to increase or decrease volume. A radio set of today should bring out most of the continental stations at your command, but let me insist that the alternative programmes offered by the BBC are those which you simply *must* get with a quality of reproduction that you are sure you can listen to with pleasure evening after evening."

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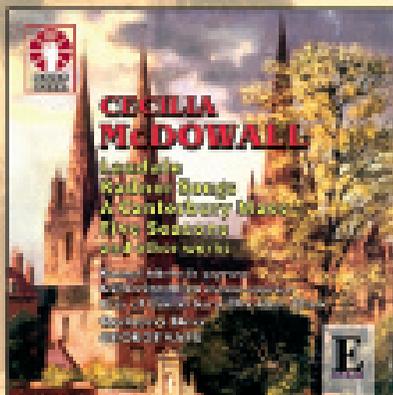
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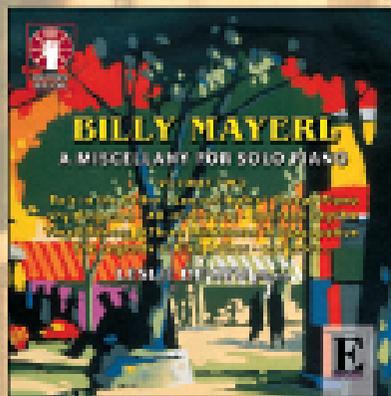


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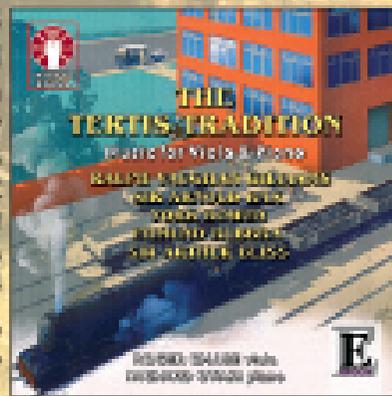
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REVIEWS

Classic appeal & light nostalgia on EPOCH

The latest releases on Epoch range from first recordings of rarely heard classics to nostalgic light music, all superbly mastered by Dutton. They feature solo viola, violin, piano and soprano as well as orchestral works.

The Tertis tradition. Lionel Tertis was one of the most significant viola players of the first part of the 20th century and campaigned vigorously and successfully to establish the viola as a solo instrument in its own right. His supreme mastery of the viola attracted many composers and this CD includes works written for him by Bax and Bowen, his young contemporaries at the RAM.

- ❖ Vaughan Williams: *Romance for Viola and Piano*.
- ❖ Arnold Bax: Concert Piece.
- ❖ York Bowen: *Melodies for the C string and G string*.
- ❖ Edmund Rubbra: *Meditations on a Byzantine Hymn*.
- ❖ Arthur Bliss: *Sonata for Viola and Piano*.

With dynamic virtuosity and tranquil calm by turn, the acclaimed violist Roger Chase gives a polished performance on Tertis' own celebrated Montagnana viola, with Michiko Otaki, piano. **CDLX 7231**

Less familiar Delius. A gem on this disc is a world première recording of one of Delius' first orchestral scores (1888), the tone poem *Hiawatha*. Because of Delius' deletions and alterations to his original score, the work was unplayable as a whole until Roger Threlfall produced this edition using material from Delius' own score. A delight for Delius enthusiasts. Other works here are:

- ❖ *Suite for Violin & Orchestra* (1888).
- ❖ *Légende for Violin & orchestra* (1888).
- ❖ *Double Concerto for Violin, Viola & Orchestra* (1895).
- ❖ *Caprice & Elegy for Viola & Orchestra* (1915).

The last two works are arranged for viola by Tertis and are world-first recordings in these versions. Philippe Graffin, violin, and Sarah-Jane Bradley, viola, with the BBC Concert Orchestra conducted by David Lloyd-Jones give a dimension beyond *Brigg Fair* to a well-loved composer. **CDLX 7226**

Her Song - orchestral songs & arias. Winner of the Kathleen Ferrier Award in 1994 and a leading singer of her generation, Susan Gritton shines in Mike Dutton's top-class production of works by Elgar, Eric Gritton, Parry, John Sanders and Ireland.

- ❖ Among the pieces by Elgar is the very familiar *Shepherd's Song*, *Song Cycle*, op.59 and *The Sun Goeth Down from The Kingdom*.
- ❖ Eric Gritton was a gifted pianist and favourite accompanist for many great artists of his day, including Isobel Baillie, Campoli, Tertis and Sophie Wyss. Here his granddaughter sings one of his many unpublished compositions *O Stay, Madonna*.

❖ World-first recordings are Hubert Parry's *Guenever's Soliloquy* and John Sanders' *Evening on Severn* from *Gloucestershire Visions*.

❖ John Ireland's *Five Songs for Soprano & Orchestra* and *Four Songs for Soprano & Strings* are world-first recordings of an orchestrated version by Graham Parlett. This issue contains 22 tracks reflecting a wide range of style and mood. Susan Gritton captures every nuance and with the BBC Concert Orchestra gives an appealing recital. **CDLX 7228**

Cecilia McDowall. On this release are choral works composed in the last four years by one of Britain's up-and-coming young musicians. Scored variously for solo soprano and mezzo, mixed chorus and chamber orchestra, these are convincing listening for those wishing to venture into contemporary works. Although all works here are compelling, three are particularly recommended: *Laudate* (although the vibrato from the soloist was mildly distracting), *I have done what is mine to do*, and *A Canterbury Mass*.

The brilliant musicianship and precision of the City of Canterbury Chamber Choir under George Vass is especially evident in the unaccompanied choruses. Buy it! **CDLX 7230**

And also... Two other releases from Epoch are:

- ❖ Volume 2 of Leslie De'Ath playing a miscellany for solo piano by Billy Mayerl **CDLX 7229**
- ❖ Martin Yates conducting the BBC Concert Orchestra playing Richard Arnell's *Punch and the Child*, *Harlequin in April*, and *Concerto Capriccioso for Violin & Orchestra*, the latter two works featuring violinist Lorraine McAslan. **CDLX 7227**

CHANDOS flame still burns after thirty years

CHANDOS celebrates its 30th anniversary this year and Managing Director, Ralph Couzens, writes: "When you start at the bottom as I did, you learn a lot about the industry and the way it ticks. I spent eight years carrying and fetching, operating tape machines, watching, and listening to artists and sound. From this the 'Chandos sound', as it is sometimes called, started by my father, was formed. That sound has stood the test of time and is still very much respected. We need artists to produce this sound; all we do is capture it in the most natural way. I would like to thank all of them for their support and for producing some stunning, award-winning discs.

Things have changed a lot over 30 years: recording technology, media formats and the way people get their music. It is sad that so many retail outlets have closed. But there is still a classical-buying public with an appetite for new repertoire and quality recordings. And...I can promise that Chandos will continue to produce original fine recordings of sometimes neglected repertoire, but always with an eye to quality. The flame is very much alight!"

REVIEWS

Two highly recommended CDs among Chandos' anniversary issues contrast highly in content, both providing attention-grabbing listening are:

French Bassoon Works. In a review in the last *Bulletin* of a Chandos recording of Wolf-Ferrari works I drew attention to a talented bassoon player, Karen Geoghegan. Chandos has recently recorded a complete CD of her, accompanied sympathetically by Philip Fisher, piano, in a wide repertoire of bassoon works by French composers.

Although still a student at the Royal Academy of Music, Karen Geoghegan has already attracted attention as a BBC Classical Star performer and received several prestigious awards. Here she shines in compositions by Grovlez, Tansman, Koechlin, Fauré, Boutry, Gallon, Dutilleux, Bitsch, Jancourt, Pierné, and Debussy. This is unusual and exciting, ranging in style from the romantic to dynamic syncopated rhythms and whimsical excerpts from Debussy's *Children's Corner*. I'm glad I was introduced to this! CHAN 10521

Bedřich Smetana. Probably best known for his distinctly orchestral works, particularly the symphonic poem *Ma Vlast*, Smetana composed an abundance of other music, including nine operas, a cantata, three books of songs, and many miscellaneous other works.

Chandos' second volume of Smetana's orchestral works contains overtures, preludes and dances from eight operas: *The Bartered Bride*, *The Secret*, *Libuše*, *The Devil's Wall*, *The Brandenburgers in Bohemia*, *The Kiss*, *Dalibor*, and *The Two Widows*. There is much descriptive and rousing music here, played sensitively and enthusiastically by turns by the BBC Philharmonic Orchestra conducted by Gianandrea Noseda. The range of excerpts on 15 tracks demonstrate Smetana's versatility and, supported by the excellent background notes provided, would form the basis of a comprehensive Recorded Music Society programme on incidental music to the composer's operas. CHAN 10521

Superb recording of new work from Hyperion

Lukaszewski's Via Crucis. Early in the year I went to a stunning performance of Pawel Lukaszewski's *Via Crucis*, a powerful choral work that follows the Stations of the Cross. With the outstanding Britten Sinfonia orchestra, soloists Iestyne Davies (counter tenor), Allan Clayton (tenor), Andrew Foster-Williams (baritone), Roger Allam as narrator and flawless choral singing from Polyphony, this was an event that made a great impact on the audience. Imagine my delight when I

discovered that Hyperion has just recorded the same work with the same musical forces. The work itself is compelling, covering 15 stations, rather than the conventional 14, the last relating to the triumph of the resurrection.

Each station is announced with a numerical beat from the orchestra followed by a choral adoration and is linked to the next by a short choral miserere. The narrator makes a spoken link between chorus and soloists to describe the events taking place.

Stephen Layton directs this assembly of top-rate musicians with consummate skill to give a moving and compelling performance. With this, the late Ted Perry must surely rest content that the Hyperion tradition of excellence continues. CDA 67724

Attractions from Select Music

Sviatoslav Richter, piano. Naxos' excellent historical reissue of 78 rpm recordings made by Sviatoslav Richter in Moscow from 1948-56 captures his dazzling and sensitive performance of works by Schubert, Chopin and Schumann.

Richter was almost self-taught in that from the age of seven he sight-read and played every piece of music he could lay hands on. At 15 he began earning a living as an accompanist and did not start his formal music training until he entered the Moscow Conservatory at 22. He made his public debut in 1940 and quickly gained recognition in Russia as an outstanding pianist.

Although his reputation preceded him, Richter did not make an appearance in the West until 1960, when he was an immediate sensation, mesmerising audiences with his charismatic presence and fluent execution. I have a Concert Hall 33rpm single of his 1965 recording of *Schubert's Moment Musical op.94 no.3* and *Allegretto in C* – a treasure that is still played when I need a moment of calm! In the Great Pianists series this is a must. Naxos 8.111352

Whirling Dance from BIS. And now for something completely different! The CD takes its title from the first of a collection of works by 20th century Taiwanese composers, combining Western flute and piccolo and traditional Chinese instruments. The orchestra is the Taipei Chinese Orchestra, which consists of four instrumental sections of traditional instruments: bowed strings, plucked strings, winds and percussion; it is conducted by the composer Chung Yiu-Kwong.

The acclaimed flautist Sharon Bezaly displays her distinctive versatility and supreme talent to the full in this selection that employs many fascinating novel playing techniques. SACD 1759

REVIEWS

Rued Langgaard on DACAPO. Readers who were at the music weekend at Daventry will remember the fascination of Jesper Bhul's excerpt the Danish composer Rued Langgaard's impressive 10th Symphony. DACAPOS's boxed set of all 16 of Langgaard's impressive (and technically difficult to play) symphonies gives a chance to hear this brilliant, but largely neglected, composer's vastly different versions of a symphony, ranging from extravagant romantic to flamboyant eccentric. Beautifully played by the Danish National Symphony Orchestra under Thomas Dausgaard, this is a set well worth exploring. **DACAPO 6.200001** Langgaard's genius in an entirely different, gentler genre is manifest in his shorter *a cappella* works for mixed choir. *Rose Garden Songs* is a collection of choral songs with secular texts, motets and hymn melodies, as well as the *Rose Garden Songs*, that were never published during the composer's lifetime. An exquisite recording by one of the finest vocal groups in Europe, Ars Nova Copenhagen directed by Tamás Vető. **DACAPO 6.220561**

Magic from Opus Arte. The DVD from Opus Arte of the Royal Opera House 2008 production of Humperdinck's *Hansel Gretel* is a delight for all. If there were only one word to describe the amalgamation of top-class musicians with inspired designers under excellent direction, it would be 'magic'. This is a spectacular, from eerie enchanted mysticism to scary witchcraft, and the gingerbread house with real cake, the witch's kitchen and flaming oven are works of genius.

Colin Davis conducts the Royal Opera House Orchestra and a team of splendid singers, including Thomas Allen as the father. The performance is one of polished wit, humour and fairytale charm. With Christmas on the horizon, this is a gift that cannot fail to please the 9-90 age range! **OA 1011D**

Discovering Delius

The 75th anniversary of Delius' death was on 10th June 2009 and the following DVD version of the video film was released on 11th May 2009.

A portrait of Frederick Delius (1862-1934).

Catalogue no. 1009DC. Price £14.99.

Distributed by Discovery Records.

Review by Paul Chennell.

What a wonderful hour I spent watching this film...(which) succeeds in educating its watchers and keeping them entertained and informed.

Discovering Delius looks at the early life and work of the young cosmopolitan composer. Several champions of Delius' music, including Sir Charles Mackerras, Julian Lloyd Webber, Tasmin Little, Thomas Hampson and the Brindisi Quartet, are seen rehearsing, performing and discussing his work.

The music chosen concentrates on the landmarks of Delius' creativity and reveals every aspect of his compositional style. It includes: extracts from the film of *A Village Romeo and Juliet*, featuring Thomas Hampson; *A Mass of Life* from the 1992 Brighton Festival; Sir Charles Mackerras and the Welsh NO rehearsing and performing *The Song of the High Hills*, and movements from *The Florida Suite*.

Tamsin Little discusses, rehearses and performs the *Concerto for Violin and Piano*; Julian Lloyd Webber performs the *Sonata for Cello and Piano*, and the Brindisi Quartet rehearses and performs *Late Swallows* from the *String Quartet*.

This film deserves to be seen by all who love good music.

Paul Chennell

SPECIAL OFFER

Discovery Records offers a special discount price of **only £12.99 (including p & p in the UK)** to all members of FRMS societies who buy the *Discovering Delius* DVD, catalogue number DVD 1009DC.

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LETTER TO THE EDITOR

John Seaburn of Kidderminster Classical MS responds to a review of The Wasps in the Spring Bulletin, p.16

"Regarding the 1972 broadcast of the full Vaughan Williams incidental music to the Aristophanic comedy, just to put the record straight, as it were, I can go one better, for I made a tape recording of a full performance on the Third Programme broadcast on 13th April 1969, presumably to mark the 60th anniversary of the composer's work.

I can only think that the 1972 performance mentioned in the Bulletin, if indeed one took place that year, was a repeat of the earlier broadcast.

I think this might be of some interest to readers."
Ed's comment: The information in the Bulletin was taken from Michael Kennedy's notes for the Hallé CD review. Many thanks for your observation, which I will pass on to the distributors.

Sibelius and the Kalevala

Terry Barfoot's *Arts in Residence* courses are designed for music to be explored in the convivial atmosphere of a house party. On this occasion the venue was the Georgian Grade II listed Old Rectory in the Suffolk village of Tattingstone.

A report by John Grimshaw

The Kalevala is a collection of bardic songs and stories that tell the ancient myths and legends of the Finnish people. Handed down by oral tradition over many centuries, they were collected by Elias Lönnrot during expeditions in the 1820s, 30s and 40s. He wrote down the incantations of a living Karelian lyric memory, which described human deeds and magical and fantastical endeavours, and then selected and edited them into 50 episodes (Runos) intended to become a national epic to rival Homer. Later Finland's greatest composer, Sibelius, (1865 - 1957) was inspired by the Kalevala to create some of his finest works.

To enlighten us about the Kalevala Terry had a co-presenter in **Graham Fawcett**, a broadcaster on BBC 3 on music and literature, a tutor at The Poetry School and lecturer on poetry and translation. Graham told of his visit in 1999 to villages in the Karelia region, now in Russia, where he met runic singers and storytellers who still incant in the centuries-old tradition as heard by Lönnrot. One of them even sang a narrative that actually features in the Kalevala, accompanied by a kantele (zither) player. Apparently people have lived in these villages since neolithic times.

First, Terry played Sibelius' *Luonnotar*, which draws specifically on the Kalevala. This is based on Runo 1, a mythical fantasy describing the creation of the world. The work is a tone poem for soprano and orchestra, composed in 1913 and premièred at the Three Choirs Festival in Gloucester Cathedral!

At this time in his compositional development Sibelius focussed on brevity and intensity of expression, and his selection of passages of text enabled him to

compress this immense subject into an extraordinary piece lasting just nine minutes.

But if *Luonnotar* is a prime example of concision, the next work we explored was the opposite. *Kullervo* is an early work of Mahlerian proportions. It is a five-movement symphony for soloists, chorus and orchestra (the third and fifth movements being vocal) and takes us in dramatic fashion through the life and death of the legendary Kullervo. We learned from the Kalevala how Kullervo came from a dysfunctional family, became something of a delinquent, then by accident committed incest with his sister, which led to his suicide. There are no holds barred in the music by Sibelius!



We next tackled the suite of tone poems often called the *Four Legends for Orchestra*, about another Kalevala figure, Lemminkäinen. We learned how this legendary hero was devoted to his archetypal mother, had a rather spoilt upbringing that resulted in his brattish tearaway attitude to life, especially when it came to chasing the girls. This was the subject of the first tone poem of the suite.

The most famous piece, the gem as Terry said, is *The Swan of Tuonela* (land of death). Graham said that in a conversation he had with Eric Tawaststjerna, the foremost Sibelius biographer, he asked why Lemminkäinen had shot the swan, to which the reply was: "he wanted a trophy." Each of these tone poems is remarkable in its own right. The Kalevala

stories behind them are full of symbols and magic including the shamanic activities of the mother bringing her son back to life, powerfully suggested in the tone poem *Lemminkäinen in Tuonela*.

Another important figure in the Kalevala is Väinämöinen, the wise old man and shaman, who featured in several pieces during the course. In the legend depicted in the extraordinary tone poem *Pohjola's Daughter* he is challenged to use his magic powers to perform impossible feats in order to win the daughter, but fails. In *Väino's Song*, which is a kind of prayer, Sibelius set the text in the form of a cantata. Graham pointed out that, as Finland has no tradition of polyphonic choral singing, Sibelius's choral settings were often in 2- or 4-part homophony.

Väinämöinen also featured in Uuno Klami's *The Kalevala Suite for Orchestra*, from which we heard extracts. In the story relating to the old sage in this case, he sowed the seed from which the first plants of the earth grew and blossomed. The final piece we heard that is associated directly with the Kalevala was *Tapiola*. This was Sibelius's last major published composition and is concerned with the forest's mighty god.

We studied several other pieces by Sibelius which, although not related directly to the Kalevala, filled out the musical portrait of this extraordinary composer.

A modern composer, Rautavaara, was also featured by way of his *Cantus Arcticus*, a concerto for birds and orchestra in which recordings of bird songs are cued into the orchestral score.

With the enjoyment of the cuisine, excellent wine and the company of a like-minded group, it all added up to a very special and enlightening weekend.



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with Terry Barfoot and Tim Gwyther

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Handel and the English Oratorio

Colin Dancer, Cardiff RMS

Handel was a man of the theatre and the big occasion. He came to England in 1710 to fill a gap in the market for Italian Opera and from 1720 to 1737 he took the highly stylised form of Italian opera seria to new heights.

Time for reflection and change

After a disastrous opera season in 1737 Handel suffered a slight stroke and went to Aix-la-Chapelle for the cure. During his six weeks stay he reflected on events. Public tastes had changed; there was competition from the Opera of the Nobility and also from the popular ballad operas.

Handel's strengths lay in choral items, where his imitative counter-point was very effective and previously unknown in England.

By presenting musical drama in concert form, he could make greater use of the chorus and introduce a larger orchestra than the opera pit would allow. It was also a much more economic proposition as there would be no costs for providing costumes, scenery or stage machinery.

He returned to England and abandoned opera completely after 1738, and embarked on a series of 18 oratorios. He was not hidebound by the conventions of Italian opera; his changes helped to emphasise the drama and move the action along more quickly.

The first of the series was *Saul*, which opened at the King's Theatre on January 16th 1739. The librettist was Charles Jennens. The oratorio exploits two conflicts to great dramatic effect: the jealousy of Saul for David, and Jonathan's divided loyalty between filial duty and his friendship for David. Handel used a rich orchestration in this oratorio, borrowing large kettledrums from the Artillery and introducing a carillon, an early type of glockenspiel. The characters are fully developed and the choruses are glorious.

Messiah, the Sacred Oratorio

Handel never composed a work without a performance in view, and it was an invitation to Dublin for which he composed *Messiah*. *Messiah* has no named characters and is not dramatic, but sets out the central beliefs of the Christian faith with carefully chosen quotations from the Bible. This sets it apart from his other oratorios and it has taken on a life of its own. In a letter to Handel, Jennens refers to the 'Great Chorus' in *Messiah*, but there are so many 'great' choruses.

Handel was always a quick worker while composing and completed *Messiah* in just 22 days. His method was to take passages from his own compositions and those of others and mould them to his own purpose. This was common practice at the time, and it has been said of Handel that he took

other peoples pebbles and polished them into diamonds. The romantic picture of Handel being emotionally drained after *Messiah* is not true; within two days he started work on his next oratorio *Samson* which he completed in 29 days!

His visit to Ireland was a great success. *Messiah* was first performed at the New Musick Hall, Fishamble Street, Dublin on the 13th April, 1742. Ladies were asked not to wear hooped skirts and gentlemen to leave their swords behind so that there would be room for more people to attend the performances.

Handel was always worried that presenting an oratorio dealing with the life of Christ in the theatre

would be regarded as blasphemous and in London *Messiah* was called *A Sacred Oratorio*. It became so popular that it is the only major work by a composer that has been performed every year since its

first performance. All proceeds from *Messiah* went to three local charities, and this became a tradition in Handel's lifetime.

In the aria "*Total eclipse – no sun, no moon*", *Samson* expresses regret at losing his sight. This aria always disturbed Handel after he lost his own sight in 1752. In Pt II Delilah tries again to seduce *Samson*. *Samson* wasn't seduced by the beautiful music but I was!

On the verge of bankruptcy

Until 1744, Handel performed his oratorios only during Lent when there was no other entertainment on offer. When he started his new season in November several things combined to bring about his downfall.

Apart from the competition from the opera companies, the winter was the coldest for many years and people did not want to go out. In addition, Lady Margaret Brown arranged parties in direct competition with his oratorios. The theatres were only half full and the losses brought Handel close to bankruptcy. In subsequent years Handel had his usual Lenten season and was more successful.

In 1745 the Duke of Cumberland was sent north to quell the Jacobite rebellion. The success of the rebels caused panic in London, with even the King having his valuables loaded onto a barge on the Thames ready to escape. When victory at Culloden was announced in 1746, Handel composed three militaristic oratorios, *Judas Maccabeus*, *Joshua* and *Alexander Balus*.

Solomon was composed in 39 days in 1748. It depicts Solomon ruling in a golden age, dispensing judgement and entertaining the Queen of Sheba.

His music lives on and has never been out of the concert hall

Act 2 is the judgement in the dispute between the two mothers over a baby. The characters of the two mothers are brought out beautifully in the music. Act 3 starts with the "*Arrival of the Queen of Sheba*", so well known from concert performances.

Romans and Christian martyrs

Handel's penultimate oratorio, *Theodora*, is full of great music, which Handel himself considered better in parts than *Messiah*. Its first performance was poorly attended because many people had fled London after an earthquake.

The oratorio is based on a story of Christian Martyrs from a book by Robert Boyle (the scientist of Boyle's Law fame) and is about two groups, the Romans and the Christians, which are differentiated by Handel in their music. Characters are clearly drawn, as for instance the cruel nature of the Roman governor Valens in the harsh music of the bass aria: *Racks, gibbets, swords and fire*.

Theodora refuses to offer sacrifices to the Roman god Jupiter and in her prison cell she sings the well-known aria *Angels ever bright and fair*, hoping that she will die rather than become a prostitute. A Roman soldier rescues Theodora by taking her place in the cell while she escapes in disguise.

Handel thought the chorus "*He saw the lovely youth, Death's early prey*" at the end of Part 2 was better than anything in *Messiah*!

Profound music despite failing sight

Handel started composing his last oratorio, *Jephtha* in January 1751 but his deteriorating sight caused frequent interruptions and the oratorio was not finished until August, taking the longest time for any of his compositions.

The drama of the story comes from Jephtha's promise that if successful in battle he will sacrifice the first person he meets on his return. That person is his daughter. Handel composed some of his most profound music for the meeting of Jephtha with his daughter and the revelation of his vow.

In this passage, Jephtha's wife and three others plead for her life in a beautiful quartet: "*O spare your daughter*", the section ending in the chorus "*How dark, O Lord, are Thy decrees*". An angel intervenes to save the daughter, and so gives the oratorio a happy ending.

The greatest of us all

Handel died on the 14th April, 1759 and was buried in Westminster Abbey and a statue by Roubillac erected. His music lives on and has never been out of the concert hall. *Messiah* is the only major work by any composer that has been performed every year since his death.

Joseph Haydn attended one of these performances and remarked:

"*He is the greatest of us all*".

Who are we to disagree!

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NEWS & VIEWS

FROM THE CHAIRMAN'S DESK

In April at the Daventry Music Weekend we were very sorry to receive the resignation of Ted Greenfield who had served as our President for 12 years. We send our sincere thanks and good wishes to him. On the following page of this Bulletin we pay tribute to him for his services.

The committee was delighted to receive an acceptance from Lyndon Jenkins to be our new President. He is well known to many of our affiliates and has already proved to be a popular choice. Again full details are in these pages.

The Music Weekend was a very happy event, as it usually is, and we started Saturday morning this year by springing a "Happy 85th Birthday Today" surprise on our Vice-President, Roderick Shaw. For 62 of those years he has served the Federation and member societies at all levels and, typically, delayed celebrating his birthday in order not to miss the weekend. His surprise and delight when we presented him with a special birthday cake was a joy to see and his impromptu speech of thanks emphasised the pleasure of friendships made from his connection with the association.

What is a Presenter?

Having received a number of invitations to present programmes, I pondered on the purpose of a presenter. It will be for the presenter to set the balance of music and information and this balance will depend largely on the chosen subject. All of us have some knowledge and experience of music but each individual is unique. Music appreciation is an adventure that can begin early for some and later for others.

My first real interest in music began at school, where we had an inspired music teacher, Mr Stewart. He had a collection of part songs in the style of a particular composer. One such was *Little Polly Flinders* in the style of Mozart. A class of about two dozen boys was divided for the various parts and encouraged to sing. For some it was considered to be a form of medieval torture. For others it was relief from Mathematics and the mysteries of quadratic equations.

A little later I began to go to symphony concerts and although some of it was a complete mystery to me I had no problem with the ways of Mozart, thanks to Mr Stewart and Polly Flinders. For some time, Beethoven was to remain pure noise but I saw the light eventually and, for me, if there were only one composer it would have to be Beethoven. Feelings invariably change and a few works that I prized highly in my early days were later demoted.

What is 'classical'?

As beginners many of us will have had difficulty with the terminology. Classical music can refer to all so-called serious music and also to a particular period. Given the extremely broad variety of forms, styles, genres, and historical periods generally described as "classical music," it is difficult to list characteristics that can be attributed to all works of that type. Vague descriptions abound, such as describing classical music as anything that has stood the test of time. This raises a problem when one considers the works of contemporary composers.

Over the years I have learned that recommending a particular work is as risky a business as recommending a restaurant or a film because one's choice can be a very personal and subjective. However, I have never been able to resist the temptation.

One experience of note was the time I struck up a conversation with a complete stranger on the train. It emerged that we were both into serious music. I consider my interests to be wide; his covered the period from 1450-1500 and he did most of the talking. Stepping out onto the platform at Crewe station was an escape to freedom.

During the pursuit of my musical interests I have made new friends, visited new places, and increased my knowledge and understanding. My life has been all the richer for it.

John Davies, FRMS Chairman

NEWS & VIEWS

EDWARD GREENFIELD OBE

At the recent Music Weekend at Daventry, our esteemed President Ted Greenfield announced his retirement from the post. Edward Greenfield OBE, joint editor of *The Penguin Guide to Compact Discs* and former music critic and political correspondent of *The Guardian*, succeeded Vernon Handley as our President in 1997. He was awarded the OBE in 1994 for his services to music and journalism.



In the intervening years we have greatly appreciated his outstanding support of our movement. His relaxed interviews with music personalities have become a much-loved feature of our music weekends, and his standing has enabled him to tempt such luminaries as Dame Janet Baker and Dame Joan Sutherland to come and speak to us.

On one occasion a guest speaker, who had begun nervously in his chat with Ted, held up his hand to halt the applause so that he could tell us: "*Ted Greenfield is the nicest man in the music world.*" And so say all of us!

In recent years Ted has found it increasingly difficult to get about, but this has not prevented him from coming to Daventry. Now he has decided it is time to relax. We will miss him greatly and we wish him a happy and peaceful retirement.

LYNDON JENKINS



We are pleased to announce that Lyndon Jenkins has accepted our invitation to become President of the Federation, in succession to Edward Greenfield OBE.

Lyndon Jenkins is a writer, lecturer and broadcaster on music. From 1972-1987 he wrote for *The Birmingham Post* and between 1983-99 was a regular contributor to the BBC Radio networks, in particular Radio 3 (programmes such as *Interpretations on Record*; *Record Review*; *Mainly for Pleasure*) and the BBC World Service. For the Independent Radio Network he was Classical Presenter at Mercia Sound 1980-9, BRMB 1986-9 and BBC Radio WM 1989-92. From 2001-4 he presented a weekly programme on another of his interests, light music, for Saga Radio.

He specialises in British music, British artists, and British musical history and has made documentary programmes about Sir Thomas Beecham, Sir Malcolm Sargent, Sir Yehudi Menuhin, Paul Tortelier, Maggie Teyte, Eric Fenby, E J Moeran and Glyndebourne among others. He lectures widely on these and a range of other subjects, and has written extensively for specialist music magazines and CD booklets. He gave the first Adrian Boult Lecture in Birmingham in 1986, and was a founder member of The Delius Society and its Chairman between 1994-2000.

His study of the relationship between Frederick Delius and his music's greatest interpreter, Sir Thomas Beecham, was published in 2005 and won the Award for Excellence in Historical Recorded Sound from the American Association for Recorded Sound. He has also contributed to books about the music of Arthur Bliss and William Walton.

Outside the UK he is especially interested in Scandinavian composers, and has broadcast on Finnish and Danish Radio about Sibelius, Nielsen and others. His work in promoting Danish music has been rewarded by the honour of a knighthood from H.M The Queen of Denmark for services to Anglo-Danish Cultural Relations in the field of music.

As Music Adviser at Symphony Hall and Town Hall Birmingham, he advises on programming, interviews many world-famous artists, introduces concerts, and arranges special events. Lyndon Jenkins describes himself as a life-long 'record man', and has been a long-time supporter of the work of the Federation. He is keen to play his part in the continuing success of the recorded music society movement, despite all the obvious difficulties facing community groups generally. He has appeared at FRMS societies as far apart as Thurso and Torbay, and has made important contributions to the very successful Daventry Musical Weekends.

We look forward to continuing this association.

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Please enclose a stamped addressed envelope with your application.
All cheques to be payable to the Federation of Recorded Music Societies Ltd.

NEWS & VIEWS

WHAT'S IN THE SECRETARY'S POSTBAG? *FRMS Secretary Tony Baines reports*

More for less

One of the best ideas to come my way recently concerns two neighbouring societies, about three miles apart, that have hit upon the idea of associate membership. Members of one society are entitled to membership rights of the other.

In simple terms it means they pay the member's attendance fee rather than the visitor's fee. However, the close relationship that is being fostered already promises increased attendances. By extension, it could mean more people available to present programmes, and even an antidote to that society slayer, finding people willing to take responsibility for running the society.

Co-operation between societies

I was asked recently how to get in touch with other societies. Simple! Contact me by post, telephone or email and you will have the information by return. Sarah Polfreyman's survey showed that a small number of societies felt isolated. I am fortunate enough to be in an area where six RMS and four U3A music groups are in constant touch with each other. The cross-fertilisation and mutual friendship are very rewarding. In fact it was the two societies at the Stafford end of this community that formulated the idea I refer to above. Are there are societies within striking distance of you that you don't know of? If you contact me I will be able to tell you.

On this same subject I have just received the following good news from a society on Merseyside: "The unfortunate closing of our neighbours 2 or 3 years ago allowed some ten of their members to transfer to us bringing their enthusiasm and experience. All have 'blended in' and swelled a very friendly and warm society." No doubt the fruit of a previous close relationship.

I was recently in contact with a lady who, although she belongs to two Recorded Music Societies, had never heard of either the Bulletin or the Music Weekend at Daventry! She is now on the Daventry mailing list. I wonder how many other societies there are whose members never see the Bulletin, Newsletters or announcements of events?

As referred to in the Spring Issue, we did a trial run with the new Gramophone Online website at the tempting 'introductory three-month offer' price. We shared the societies page with those dedicated to Elgar, Berlioz, Haydn and George Lloyd. However, we were not aware of any feedback, whereas we have had plenty of feedback from our own website. So, we have decided that it would not be value for money to continue.

Federation income

The Federation does not generate income as such. Most of the funds we hold are to be passed on to PRS, PPL and the insurance schemes. Over and above that we have running expenses, and so any expenditure on advertising has to be cost effective. The most effective continues to be our free mention in *Mature Times*, which suggests that our most fruitful recruiting area is likely to be among retired people. The Federation has also recently had a very welcome mention in the magazine *Classic Record Collector*. We should not forget that 'word of mouth' is the most effective medium.

Website links

Alex Anderson recently contacted us to announce his new service *Classic Arts Productions*. Alex is based in the Czech Republic and specialises in reissuing historical classical recordings. This looks like a very valuable project, and one well worth keeping tabs on. The link on our website is just one of a number of interesting links that indicate that the musical world continues to seek us out and regard us as an ally in the furtherance of music. Some of you will be aware of these links of course, as either George or I have been keeping you up to date as they occur. These days the world seems to assume that everybody is 'on the net.' This is not true of course and many of you are not in a position to keep up with these developments. If there is anyone at all in your society who is on email and you would like your society to be informed of these developments, please contact me and I will be happy to put your society on my emailing list.

Lyndon Jenkins' letter of acceptance as FRMS President

Dear Mr Chairman,

I am delighted to accept the invitation you convey so warmly in your letter. As one who has always admired the fine work of the music clubs and societies up and down the land, and has spent so many happy and rewarding hours as a result, I shall feel it to be a considerable honour to develop a closer relationship with the men and women who run them.

I have all my life considered music to be such a powerful force for good, and so it will be a privilege to have the opportunity to further that message in any way I can in supporting the aims and objectives of the Federation.

I shall look forward to working with you all.

With kindest personal regards,

Yours very sincerely, Lyndon

FRMS OFFICERS AND COMMITTEE



Federation of Recorded Music Societies Ltd

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Treasurer	Graham Kiteley, 11 Ragley Crescent, Bromsgrove B60 2BD treasurer@thefrms.co.uk	01527 870549
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Technical Officer	Philip Ashton, 27 Dunsby Road, Luton LU3 2UA technical@thefrms.co.uk	01582 651632

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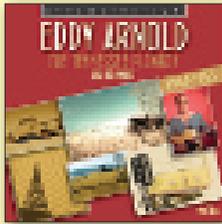
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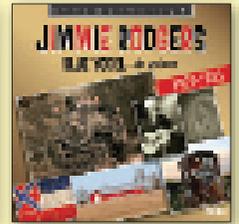
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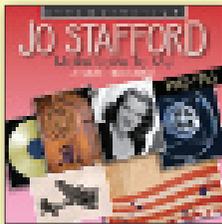
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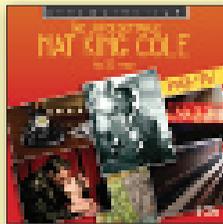
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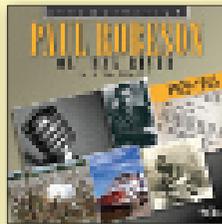
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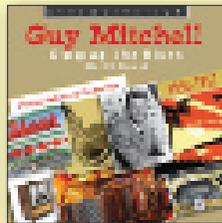
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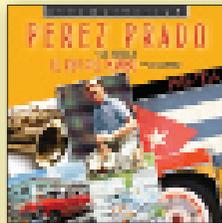
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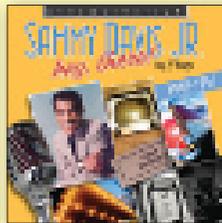
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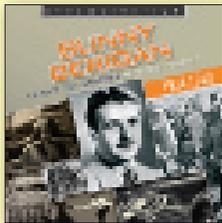
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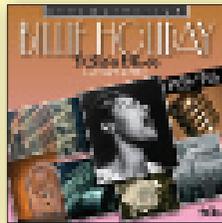
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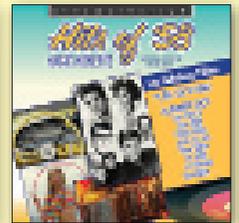
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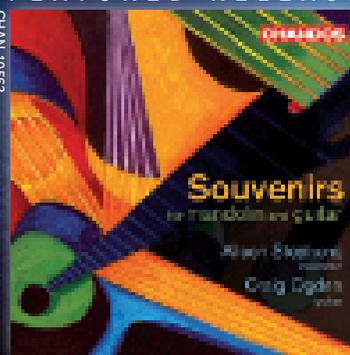
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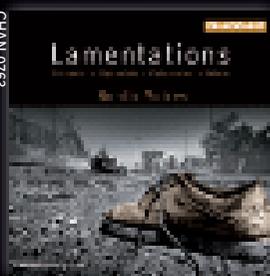
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