



MUSIC ON THURSDAYS

Bedford Music Club



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Newsletter / 2

Virtual Concert series



1901 Arts Club

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The Club took its first tentative steps into the online world at the beginning of this year when we put on a short series of virtual concerts, live streamed from the 1901 Arts Club in London, then made available on YouTube for a limited period.

We must record our thanks to William Vann, our Artistic Director, who masterminded the idea, to Glenn Kesby and his team at the 1901 Arts Club for their excellent technical work, and to our counterparts at Kensington & Chelsea Music Society for making the series feasible by agreeing to share the costs. We are delighted to report that through your kind generosity, we broke even financially.

I think many readers will agree that the musical standards were absolutely first rate and the programmes stimulating. A final word of thanks to the artists, who gave their services either free or at very reduced fees, and to the Countess of Munster Musical Trust for supporting the recital by Mathilde Milwidsky and Joseph Havlat.

Stile Antico



© Marco Borggreve

Steven Osborne



© Ben Ealovega

By opening up access to these concerts on the basis of voluntary donation, the Club has reaped additional benefits in terms of greater digital visibility and outreach for classical music: our website has attracted 231 unique visitors over the past quarter and the concerts themselves were viewed 781 times on the 1901 Arts Club's YouTube channel.

Plans for the forthcoming season

The Committee is delighted to announce that we have taken the decision to press ahead with plans for a series of six live concerts for the 2021/22 Season. Pencilled in so far are **Stile Antico** (at Bunyan Meeting on 7 October 2021) and **Steven Osborne** (at Bedford Girls' School on 31 March 2022).

We are waiting for further clarity on social distancing or other measures that may need to be in place and this will inform how many tickets we are allowed to sell. We will notify everyone on our email list and post an announcement on our website as soon as we have more concrete news.

We very much look forward to welcoming you back to live music making in October!

Annual General Meeting

For obvious reasons we were unable to hold an Annual General Meeting last year. At this point in time it is still not clear when we will be able to meet face-to-face. We therefore propose to hold an online Annual General Meeting meeting by Zoom on **Thursday 27 May**.

Minutes, agenda and papers will be circulated at least two weeks before the meeting with, of course, details for connecting to the Zoom session. If anyone has any agenda items, questions or concerns please contact the Acting Chairman, Ian Rowlands (ian.rowlands@ntlworld.com) in advance.

Baroque at the Edge: No Rules! No Walls!

For the past three years our former Artistic Director, Lindsay Kemp, has masterminded a very special Festival which invites leading musicians from all genres to take the music of the

**BAROQUE
AT THE
EDGE**

BAROQUE AT THE EDGE

Baroque and see where it leads them. The trailer this year asked us to *imagine if Vivaldi was a folk-fiddler, Purcell a protest-singer, or Bach a techno-geek*. The Festivals show that far from being locked safely away in the past, Baroque music can speak as directly to our feelings as any other kind. Having attended the previous three memorable and exciting Festivals, mainly at LSO St Luke's, I wondered how they would adapt to online only. I can assure you that the six concerts, seven podcasts and seven Zoom talks were all as outstanding as I had hoped.

The Festival opened with the first-ever Zoom event, a delightful Clerkenwell Ballad Walk, a virtual trip into the history of the area surrounding LSO St Luke's with folk-singer Vivien Ellis and a London Blue Badge guide; he filled us in on the local history while she sang a selection of the printed 'broadside ballads', reflecting life in London in the 16th and 17th centuries. The audience was invited to join in the choruses (we were all on mute). It was fascinating and fun!

The Young Artists slot was given to two alumni of BBC Young Musician 2020; Eliza Haskins recorder and Toril Azzalini-Machecler, percussion, joined forces to explore music from the past and present, including unique personal arrangements of music by Vivaldi and folkband PerKelt. I was amazed to learn that the virtuosic Eliza was a mere 16 years old!

Violinist Rachel Podger and performance poet Abena-Essah Bediako held compelling conversations in which the brand-new poems, written in response to baroque solo violin music, were performed and filmed in St James's Park a short time earlier. (The pandemic had put paid to it being a 'live' conversation.)

Bach the 'techno-geek' featured four talented synth-players in the Art of Moog. They certainly grabbed the attention but failed to win me over, especially when use of the vocoder sounded like Pinky and Perky. (Two of the players had performed for the Club as part of a baroque group.)

The Cubaroque concert brought together tenor Nicholas Mulroy, theorbo player Liz Kenny and baroque guitarist Toby Carr (the first two have performed for the Club). The repertoire was an endearing mix of songs of love, loss, religion and politics from the 17th century contrasted with modern Latin-American 'standards'. It was a beautiful concert which

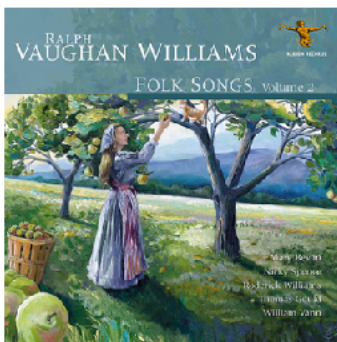
the artists made look so effortless. In FolkBaroque soprano Lucy Crowe, folk-fiddler Tom Moore and La Nuova Musica celebrated the major role folk song and dance have played in European art music, from the Celtic fringe to the French court. Another special concert.

The Zoom talks were an inspired innovation as they not only provided insights but also gave the participants a sense of friendship and community in real time, which counterbalanced attending the Festival in the isolation of our own homes.

As for my Festival 'best bit', I have to agree with Ivan Hewett in the *Telegraph* that "the highlight came from the event that was also the simplest; just one man with a lute and a guitar. The Scottish/Japanese player Sean Shibe is one of the most riveting performers around, and his intense, many-coloured renditions of Baroque music alongside Satie, Ravel and folk-songs, were simply spell-binding."

Reviewed by Felicity Good

New and forthcoming CDs by BMC artists



CD released on 26 March

RVW Folk Songs Volume Two

The second in a series of four albums recording all 80 of the Ralph Vaughan Williams folk song arrangements for voice and piano or violin. This series is creating quite a stir, with an in-depth four page spread (pp24-25, 27-28) in the April edition of *Gramophone* praising the "wonderfully controlled and characterful performances by Bevan, Spence, Williams and Vann, who clearly betray a deep empathy for the repertoire."

Albion Records ALBCD043 ([more details](#))



CD released on 14 May

Legacy: A Tribute to Dennis Brain

Unfortunately the pandemic forced the cancellation of our planned concert by the Goldscheider Trio in March last year. Devotees of the French horn will be interested in a forthcoming CD release by the group - a tribute to Dennis Brain on what would have been his 100th birthday this May.

Ben is joined by Huw Watkins and James Gilchrist in a programme of works by Watkins, Arnold, Poulenc, Britten, Panufnik and Maxwell Davies. You can find out more about this release from the Three Worlds Records' [website](#).



CD released on 16 April

The Children's Hour

Acclaimed baritone Gareth Brynmor John and prize-winning pianist William Vann celebrate the wonder of childhood with a new recording of Fairy Tales, Adventures, Nursery Rhymes and Lullabies. Dedicated to their respective children, the recording takes its name from Charles Ives's charming setting of Henry Longfellow's poem, The Children's Hour. This release marks William Vann's second disc for Champs Hill, a label of which he is very fond. The tracklisting can be found [here](#).

Champs Hill Records CHRCD156

Thank you Jeanette

As you will have seen, we have a new website which we are able to edit and maintain ourselves - how technology has moved on! We would like to record our thanks to Jeanette Georgala, our previous web guru, for her many years of service to the Club, and especially for freely giving of her time to advise us on the transition to the new system.

Your contributions welcome

We welcome any contributions to this Newsletter from BMC members or friends: please contact the Editor, BMC Newsletter, 38 Lansdowne Road, Bedford MK40 2BU or email ian.rowlands@ntlworld.com.



**A BOTTLE OF CHAMPAGNE
FOR THE WINNER**

Send your answers to
ian.rowlands@ntlworld.com
or BMC Quiz, 38 Lansdowne
Road, Bedford MK40 2BU by
Monday 24 May.

The winner will be
announced at the AGM and
the answers emailed and
posted on our website
immediately after.



Chicago skyline



Don Giovanni, Paris Opera

Spring Music Quiz

First Miscellany

1. Which composer adapted the folk melody ‘The March of the Kings’ for his incidental music to Alphonse Daudet’s play L’Arlésienne? It dates from 1872.

- A. Camille Saint-Saëns
- B. Hector Berlioz
- C. Ernest Chausson
- D. Georges Bizet

2. First performed in Chicago in 1921, which opera by Prokofiev is based on a comic play by the Italian dramatist Carlo Gozzi, itself based on a fairy tale?

- A. The Love for Three Oranges
- B. The Fiery Angel
- C. Maddalena
- D. Semyon Kotko

3. “His music suffers from lack of emotional range, often deteriorating into fairy-like prestos and sugary sentimental andantes. His violin concerto characterises this criticism, yet its charm almost defies it”. These words from an early edition of Chambers Biographical Dictionary refer to which German composer?

- A. Schumann
- B. Brahms
- C. Mendelssohn
- D. Goldmark

4. How many women did Don Giovanni seduce in Turkey?

- A. 91
- B. 231
- C. 640
- D. 1003

5. Which composer wrote an overture for Alexander Ostrovsky's play The Storm?

- A. Glazunov
- B. Balakirev
- C. Tchaikovsky
- D. Lyadov

Music in Art



Igor Stravinsky's grave

1. Igor Stravinsky was drawn, painted or photographed by all but one of the following. Which?

- A. Pablo Picasso
- B. Irving Penn
- C. Edward Hopper
- D. Robert Delauney

2. Which 18th-century artist, an early member of the Royal Academy of Arts, had to make a choice between art and music as a career?

- A. Angelica Kauffman
- B. Joshua Reynolds
- C. Mary Moser
- D. Johann Zoffany

3. In 1949, Peter Brook directed a disastrous production of Richard Strauss's Salome, designed by a well-known artist. Which artist?

- A. Andy Warhol
- B. Frida Kahlo
- C. Max Ernst
- D. Salvador Dalí



?

4. Who painted this much-loved lute-playing angel, now in Florence's Uffizi gallery?

- A. Piero della Francesca
- B. Rosso Fiorentino
- C. Sandro Botticelli
- D. Filippo Lippi



?

5. An image of the sea was reproduced on the 1905 edition of Debussy's La Mer. Who was the original artist?

- A. Monet
- B. Renoir
- C. Hokusai
- D. Toshi Yoshida

Animals in Music

1. Which animal features in a well-known orchestral interlude from Rimsky-Korsakov's opera Tsar Sultan?

- A. Puss in Boots
- B. The Goose of Cairo
- C. White Raven
- D. Bumble Bee



Tree Snake

2. Which composer had a morbid fear of snakes and wrote the second movement of an orchestral suite to exorcise the horror of a visit to a reptile institute in São Paulo?

- A. Ottorino Respighi
- B. Gian Francesco Malipiero
- C. Arthur Honegger
- D. Heitor Villa-Lobos

3. Beethoven invoked three bird calls in the second movement of his Pastoral Symphony: which three?

- A. Nightingale, quail, cuckoo
- B. Cuckoo, quail, yellowhammer
- C. Quail, lark, cuckoo
- D. Nightingale, yellowhammer, quail

4. What animal connects Grieg's Op.17 No.8 and a comic opera by HK Gruber?

- A. Cow
- B. Donkey
- C. Sheep
- D. Pig

5. Which composer wrote pieces nicknamed 'The Bird', 'Lark', 'Frog', and 'The Hen'?

- A. Malcolm Arnold
- B. Joseph Haydn
- C. William Alwyn
- D. Heinrich Biber

The Feminine Touch

Name these women

1. Benjamin Britten is listening intently (?) to the daughter of a famous English composer. Who is she?



2. Neither one of Les Cinqs, nor of Les Septs?



3: She collaborated with William Walton on a *succès de scandale*.



4: “The audience behaved very badly. In the back of the hall men and women in full evening dress made no attempt to control their laughter. Dignified gentlemen sat with handkerchiefs stuffed in their mouths and tears of mirth streaming down their cheeks.” Who WAS this singer?



5: Tragically lost in an air crash at the age of 30, who was this French violinist?



Ludwig van Beethoven



DGG 138 804

1. Which novel by E.M. Forster devotes a chapter to a performance of the Fifth Symphony?

- A. A Room with a View
- B. Maurice
- C. Howard's End
- D. Where Angels Fear to Tread

2. Which 20th-century composer described the Grosse Fuge, Op.133 as “an absolutely contemporary piece of music that will be contemporary forever”?

- A. Béla Bartók
- B. Elizabeth Lutyens
- C. Igor Stravinsky
- D. Arnold Schoenberg

3. What is now thought to be the primary cause of Beethoven's death in 1827?

- A. Alcoholic cirrhosis
- B. Lead poisoning
- C. Syphilis
- D. Hepatitis



DGG 253 534-9

4. The Ninth Symphony features prominently on the soundtrack for which cult 1970s movie?

- A. Emmanuelle
- B. A Clockwork Orange
- C. Picnic at Hanging Rock
- D. Don't Look Now

5. Beethoven's Op.129, Rondo all inghrese quasi un capriccio, is more popularly known as what?

- A. Rage Over a Lost Love
- B. Rage Over a Lost Penny
- C. Worry Over a Lost Cat
- D. Rage Over a Lost Handkerchief



Cryptic clues

Cryptic Corner

1. **Boy's good on avoiding storm in winter's journey?** [4,5]
2. **Composer's catalogue in audio form** [5]
3. **Percussionist's great joy about revolutionary bar** [7]
4. **Composer represented in motet** [7]
5. **Consort with fish in Britten opera** [6,7]

Second Miscellany

1. **In French opera houses, what job does the *souffler* have?**

- A. To encourage applause
- B. Prompter
- C. First aider
- D. Dessert chef

2. **In which country was Delibes' opera *Lakmé* set?**

- A. Ceylon
- B. Burma
- C. India
- D. Vietnam

3. **Which of these actors has *not* played Beethoven on screen?**

- A. John Belushi
- B. Gary Oldman
- C. Ed Harris
- D. Simon Callow

4. **Which of these composers held the title of Master of the Queen's Music?**

- A. W.S. Gilbert
- B. Sir Walter Parratt
- C. Frank Bridge
- D. Harold Darke



Ludwig van Beethoven



Dido's Lament

5. In Purcell's Dido and Aeneas, of which city is Dido Queen?

- A. Carthage
- B. Egypt
- C. Troy
- D. Rome

Music Closer to Home

1. Which piece by William Walton received its first British performance at Bedford Corn Exchange on 12 November 1941?

- A. Scapino, A Comedy Overture
- B. Violin Concerto
- C. Orb and Sceptre
- D. Spitfire Prelude and Fugue

2. During the Second World War, the BBC created a recording studio in the Great Hall of Bedford School. What was it called?

- A. Studio 5
- B. Studio 6
- C. Studio 7
- D. Studio 8



John Bunyan

3. Which composer born in 1868 wrote a large-scale setting of John Bunyan's The Pilgrim's Progress for six solo voices, chorus and orchestra?

- A. Walford Davies
- B. William Wallace
- C. Granville Bantock
- D. Arthur Hinton

4. The Philharmonia Orchestra officially began its Bedford residency in which year?

- E. 1993
- F. 1995
- G. 1997
- H. 1999

5. Who wrote the music for the 1981 film Chariots of Fire, with its strong local connection to Bedford in the person of Harold Abrahams?

- A. John Barry
- B. Vangelis
- C. Ennio Morricone
- D. Hans Zimmer

Ouch!

1. Of whom did Camille Saint-Saëns say, “if he’d been making shell cases during the war it might have been better for music”

- A. Maurice Ravel
- B. Francis Poulenc
- C. Jacques Ibert
- D. Darius Milhaud



Carnival of the Animals

2. Who, according to Richard Strauss, would have been “better off shovelling snow than scribbling on manuscript paper?”

- A. Kurt Weill
- B. Arnold Schoenberg
- C. Alban Berg
- D. Anton Webern

3. Who said, “after Rossini dies, who will there be to promote his music?”

- A. Giuseppe Verdi
- B. Richard Wagner
- C. Franz Schubert
- D. Carl Maria von Weber

4. Arturo Toscanini told which orchestra, “after I die, I shall return to earth as a gatekeeper of a bordello ... and I won’t let any of you enter”

- A. Orchestra of La Scala, Milan
- B. NBC Symphony Orchestra
- C. Symphony of the Air
- D. BBC Symphony Orchestra



Arturo Toscanini

5. Who said, “why is it that whenever I hear a piece of music I don’t like, it’s always by Villa-Lobos?”

- A. Heitor Villa-Lobos
- B. Dorothy Parker
- C. Igor Stravinsky
- D. Sir Thomas Beecham

Sticky Endings

These composers all came to a sticky end. Their names?

1: Shot by an American sniper while smoking a cigar on his verandah



2: ‘A violent and hopeless passion for a very beautiful lady of a rank superior to his own’ caused him - on the toss of a coin - to shoot himself



3: Beaten to death by three sailors he picked up in a bar (not Lenny, the man standing up)



4: Died from gangrene after hitting his foot with a staff while conducting



5: Lost control of his bicycle and crashed into a brick wall



**FINAL TIE BREAK
QUESTION**

In the event of a tie, the winner will be decided by the contestant who provides the clearest answer to this *Round Britain Quiz*-style question:

The first is a classic film from 1949; the second a kind of intuition; Ludwig took strength from Schiller for the third; the fourth is an Elizabethan knees up on 6th January; and you might have to look to a Soviet composer to provide the fifth.

Explain?