

DA CAPO



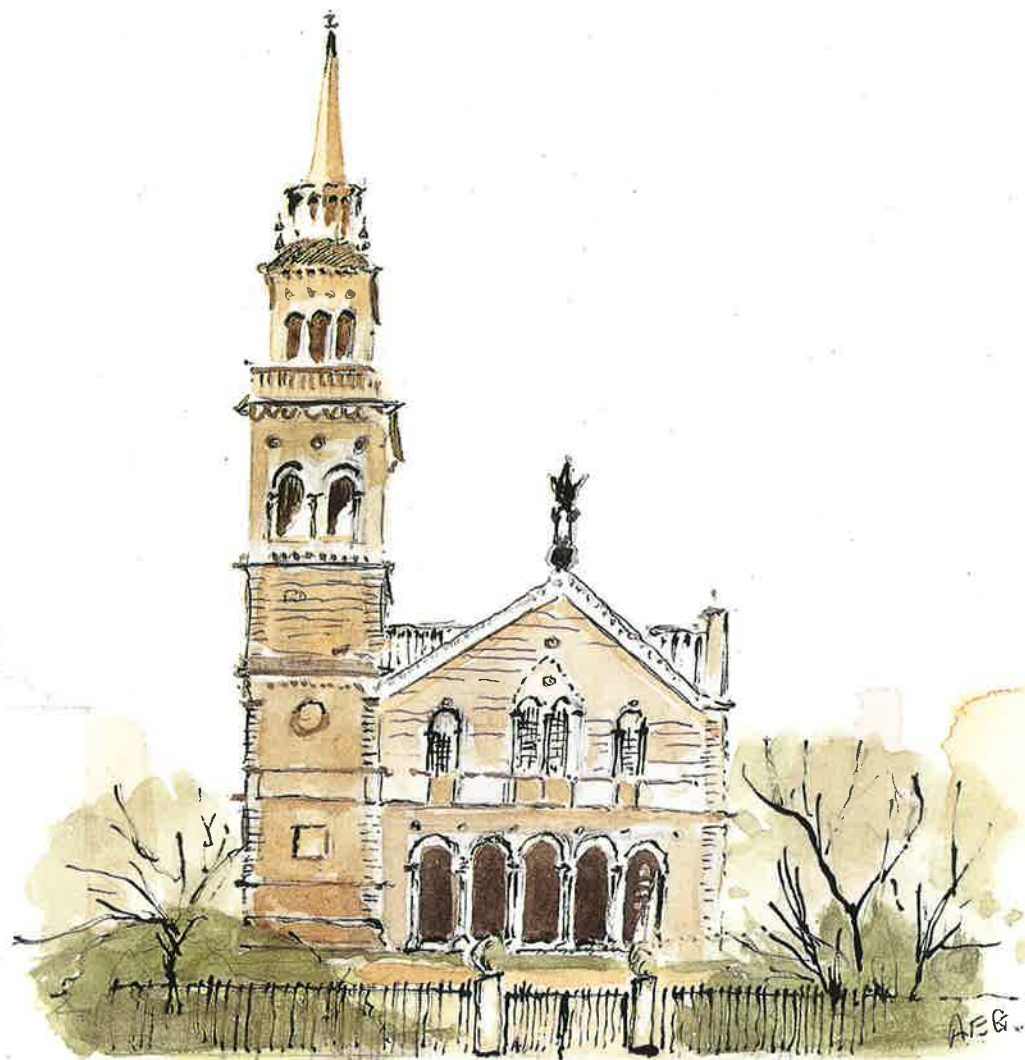
S E V E N T Y - F I V E Y E A R S



B E L F A S T M U S I C S O C I E T Y

DA CAPO





DA CAPO

AN INFORMAL HISTORY OF THE BELFAST MUSIC SOCIETY

1921 - 1996



A limited edition of 500 copies

PUBLISHED BY THE BOARD OF THE BELFAST MUSIC SOCIETY

(WITH FINANCIAL SUPPORT FROM THE ARTS COUNCIL OF NORTHERN IRELAND)

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Angus Gordon Water Colour "ELMWOOD HALL"
(Reproduced by kind permission of the artist)

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75th ANNIVERSARY CONCERT AND SUPPER

20 January 1996 at Belfast City Hall



Photographed with the Lord Mayor and Lady Mayoress, Councillor Eric Smith and Mrs. Smith, are (from left to right) **Ruth Pugh**, **Leonard Pugh** (Chairman of BMS), **Rose Bryson**, **Donnell Deeny** (Chairman of the Arts Council of Northern Ireland), **Una Hunt** (Pianist), **Aisling Drury-Byrne** (Cellist) and **John Bryson** (President of the BMS)

(Photo: John Harrison Photography)





FOREWORD

This book has been written primarily as a record of the BMS from its inception in 1921 and it is inconceivable that those who established it - or even those of us attending the Celebrity Concerts today - could have foreseen the dramatic changes which have taken place on the musical scene during the lifespan of the Society. Here in our own city we are approaching another milestone in our cultural life with the imminent opening of the Waterfront Hall.

This magnificent new building, embodying a major concert hall and also a recital hall, is a great tribute to Belfast City Council's commitment to the artistic and cultural development of Belfast. Future generations will look back with gratitude for their farsightedness. If the original British Music Society was the brainchild of Dr. Arthur Eaglefield Hull, this book was the brainchild

of Leonard Pugh and the BMS is greatly indebted to him for the energy and dedication with which he has pursued the goal of publication. Many people have participated in the endeavour, but to Leonard Pugh must be given the credit for this insight into the development of chamber music in Belfast.

I myself have been involved with the BMS for many years, and as an amateur musician I have derived great pleasure from listening to performances by the celebrity artists who come to Belfast. I commend this book to you and hope that all who read it will be able to get a flavour of the rich variety of chamber music.

JOHN BRYSON
President







ACKNOWLEDGEMENTS

I am indebted to many people for their generous assistance in the preparation of this review of the BMS since its formation in 1921. A major contributor to the task was Dr. Roy Johnston, and I thank him most warmly; I also gratefully acknowledge the advice and practical help given by Elizabeth Bicker, Deborah Brown, George Lilley, Hilary Martin, Ruth Pugh, Janet Quigg, Pamela Rogers and Sarah Stacey.

Those who contributed to our awareness of the past 75 years by sharing their personal recollections of the BMS are listed at the head of that section of the book.

Thanks are due to all those who over the years helped to preserve some of the documentation of the BMS, the earliest example in fact being the very first set of accounts. Much material has been lost along the way, but there is in existence far more than is represented in this book.

Our printers have been a tower of strength in assisting us to present the history in such an attractive and readable form, and the Board of Management wishes to record its thanks to the management and staff of T.H. Jordan Ltd.

The BMS has always worked on the most slender of budgets, and we are extremely grateful to the Arts Council of Northern Ireland for their provision of additional funding to defray part of the cost of publishing "Da Capo".

Every effort has been made to identify the origin of the photographs used. Where this has not been possible we have added the name of the artists' agents, and we apologise to those photographers whose names we have been unable to trace and acknowledge.

We are also aware that the quality of the reproductions is somewhat variable. In a number of cases this is because of the age of the original photographs, and occasionally it is because we were working from old BMS brochures and programmes.

Finally, the BMS would not have existed in the first place or survived so long were it not for the dedication of those enthusiasts who worked so tirelessly over the years, neither would it have been of any relevance without those who attended its concerts. The Board's acknowledgement to all devotees of chamber music is the publication of this book.

Leonard Pugh
Chairman



VORSPIEL: "The Way We Were ..."

"When I started to attend the recitals in the autumn of 1938, I was struck by the informal, cosy atmosphere. Most people knew each other: it was a social occasion with tea and buns afterwards.

There was a lady who brought her knitting and busily clicked her needles except during the recitals."





A HISTORY OF THE BMS



The BMS began as a branch of the **British Music Society** which was the brainchild of **Dr Arthur Eaglefield Hull** of Huddersfield. The emphasis was on British music, the aims of the Society being to promote the development of music in the British Isles and Empire, to build up a body of musical opinion capable of making itself felt, and to spread the knowledge of British music of all periods at home and abroad. There was every reason for optimism. The corpus of British music went back to the Tudor composers and forward to Elgar and his younger contemporaries who were keeping the musical renaissance well alight. It was significant that Dr Hull's British Music Society came into being in the euphoria of the victorious conclusion of the First World War. A management committee was set up in June 1918 and the Society was incorporated the following year. Within two years there were thirty-nine "centres" and ten school "branches" at home and three overseas "centres" in India and Australia, as well as foreign correspondents in most European capitals. Four provincial musical societies here affiliated with it, and the Society itself had affiliations with the Federation of Music Clubs of America. Most important of all, perhaps, the offices of the Society in London were also to become the headquarters of the International Society for Contemporary Music founded at Salzburg in 1922, thus demonstrating the enhanced prestige of British music on the Continent. This came later, however, in the second phase of the Society's existence.



The Belfast branch acquired an accounts book and thriftily began entries not on the first page but on the inside cover. The first list of accounts, for the half year ending 31 December 1921, takes up 37 lines and total expenditure was just under £70. The first name of a cross-channel visiting musician is that of **Eric Fogg** at a fee of eight guineas. Eric Fogg was to make his career in the BBC in Manchester and London as an accompanist and died in 1939 in his middle thirties. He had begun his composing career early and by 1921 at the age of eighteen had his Opus 69 behind him. The British Music Society may have been sending him out to the branches as a *wunderkind*, the embodiment of the renaissance in British music. **E H Fellowes**, who appears in the 1922 accounts, was advertised in the press as giving a lecture with musical illustrations.

BMS Statement of Accounts for the half-year ending 31st December 1921		
(Original handwritten copy of accounts not sufficiently legible for reproduction)		
INCOME		
Opening balance	32: 1: 3	
39 subs at £1: 1: 0	40:19: 0	
10 subs at 10/6	5:15: 6	
2 subs at 10/6	1: 1: 0	
3 subs at 5/-	2: 0: 0	
1 sub at 10/6	10: 6	
Guests and programmes	4:18: 0	
Mrs Noble - rebate	10: 6	
	<u>87:15: 9</u>	
I certify that the above account has been compared by me with the books and vouchers of the Belfast branch of the Society and that same is correct and has been kept in accordance with the regulations of the Society.		
S G Crymble Solicitor Auditor of the Society		

BMS 1921		
EXPENDITURE		
	Remitted to HQ	20: 9: 6
	39 subs at 10/6	3: 0: 6
	11 subs at 5/6	10: 6
	2 subs at 5/3	10: 6
	Bank fee	4: 2
	Cheque book	2: 2: 9
	Postage	3: 5: 0
April	Hire of Central Hall	5: 0
Nov 11	Gratuity do	3: 0: 0
Nov 11	Vincent, hire of piano	16: 0
	Dempster, typing	2:19: 6
	Carswell, programmes	3: 5: 3
	Dr Fitzsimons account	
	Advertising	
	newsletter	2: 0: 6
	Whig	1:18: 0
	Telegraph	3: 2: 6
	Eric Fogg, fee	8: 8: 0
	Hire of YMCA Halls	2: 5: 0
	Carrodus Taylor	2: 2: 0
	Caretaker, Central Hall	7: 6
Dec 7	J Vincent & Sons -	
	Hire of Piano	1:16: 0
Nov 11	Hire of Central Hall	2:15: 0
Dec 2	do	2:15: 0
Dec 30	do	15: 0
	Dempster's typing	12: 3
	Trotter, taxi	8: 0
	Total	<u>69:13: 5</u>
	Balance	18: 2: 4
		<u>87:15: 9</u>

Not a concert-promoting body then; an organising, a co-ordinating, an educative body. So wide a canvas, so restricted a palette - it is easy to be wise three-quarters of a century after Dr Hull's initiative. As the post-war euphoria evaporated and the missionary impetus slackened, two things were badly wrong. Both were cured without causing the death of the patient, but one nearly did. With no other income but

members' subscriptions (the Fellowes lecture was free to the public and so no doubt were the others), and a world-wide, loosely-knit spread of branches which must have made their collection a nightmare, the British Music Society found itself, within two short years, in deep financial trouble. For President the Society had **Lord Howard de Walden**, himself the librettist of a mighty trilogy of British operas composed by Josef Holbrooke, and luckily a wealthy man. His generosity enabled the Society to stave off total collapse, but in the radical reorganisation that followed the principal casualty was Dr Eaglefield Hull; on his departure (on pressure-of-other-work grounds) his post of Honorary Director was abolished.

THE ENGLISH MADRIGAL SCHOOL.

Transcribed, Scored, and Edited by
EDMUND H. FELLOWES, M.A., Mus. Doc.

Volume IX. Price Complete
THOMAS WEELKES' MADRIGALS OF THREE, FOUR, FIVE AND SIX VOICES. (1597).

FOR THREE VOICES.

Sit down and sing. S.S.T.
My flocks feed not (*first part*). S.S.T. (or A.)
In black I mourn (*second part*). S.S.T.
Clear wells spring not (*third part*). S.S.T.
A country pair. S.S.T.
Cease sorrows now. S.S.T.

FOR FOUR VOICES.

Now every tree renews. S.A.T. (or A.) B.
Young Cupid hath proclaimed. S.A.T.B.
Ay me, my wonted joys. S.S.S.A. (or T.)
Three virgin nymphs. S.S.S.B.
Our country swains. S.S.A.A. (or T.)
Lo country sports. S.S.A.A. (or T.)

FOR FIVE VOICES.

Your beauty it allureth. S.S.A.T.B.
If thy deceitful looks. S.S.A.T. (or B.) B.
Those sweet delightful lilies. S.S.A.A.B.
Lady, your spotless feature. S.S.T.T.B.
Make haste, ye lovers. S.S.A.T.B.
What haste, fair lady? S.S.A.T.B.

FOR SIX VOICES.

Retire, my thoughts. S.S.A.A.T.B.
Say dear, when will your frowning? S.S.A.T.T.B.
Those spots upon my lady's face. S.S.S. (or A.) A.A.
(or T.) B. (or T.)
If beauty be a treasure. S.S.A.T. (or A.) T. (or A.) B.
My tears do not avail me. S.S.A.A. (or T.) T.B.
My Phyllis bids me pack away. S.S.A.T. (or A.) T.B.

Volume X. Price Complete,
THOMAS WEELKES' BALLETS AND MADRIGALS TO FIVE VOICES. (1598).

All at once well met. S.S.A.T. (or B.) B.
To shorten winter's sadness. S.S.A.T. (or A.) B.
Sweet love, I will no more. S.S.A.A. (or T.) B.
Whilst youthful sports. S.S.A. (or T.) T. (or B.) B.
On the plains, fairy trains. S.S.A.T. (or B.) B.
Sweet heart arise. S.S.A.T.B.
Give me my heart. S.S.T.T.B.
Hark all ye lovely saints. S.S.A.T. (or B.) B.
Say dainty dames. S.S.A.T.B.
Phyllis, go take thy pleasure. S.S.A.T.B.
In pride of May. S.S.A.T.B.
Sing we at pleasure. S.S.A.T.B.

Now is the bridal. S.S.A.T.B.
Sing shepherds after me. S.S.A.A. (or T.) B.
Welcome sweet pleasure. S.S.A.T. (or B.) B.
Lady your eye. S.S.A.T.B.
We shepherds sing. S.S.A.T.B.
I love, and have my love regarded. S.S.A. (or T.) T.B.
(Come clap thy hands (*first part*). S.S.A.T.B.
Phyllis hath sworn (*second part*). S.S.A.T.B.
Farewell my joy. S.S.A.T.B.
Now is my Cloris. S.S.A. (or T.) T.B.
Unto our flocks sweet Corolus. S.S.A.T.B.
Cease now delight. S.S.T. (or A.) T. (or A.) B.B.

The first entries in the Belfast account book presumably embody the new rules. Annual subscription was a guinea, and the branch remitted to HQ half its income from membership fees, amounting to some £24 in the second half of 1921. There were other events besides the Eric Fogg visit: there were four hirings of the Central Hall in Rosemary Street and one of the "YMCA halls" (for a total of under £12), and two of a piano from Vincent's at a total of under £5. The branch was obviously not content simply to await erudite lecturers from HQ. Advertising in the newspapers was the only other substantial item, totalling just over £7.

The other necessary reform was achieved gradually. There was certainly a need for the sort of educative body envisaged by Dr Hull. There was, however, a greater need for people to hear the music performed, not in snippets at the piano by a lecturer, but all the way through, as it was written, by the best performers. Besides, concentration on British music and contemporary music was all very well, but people were by no means fed up with the rest. It was a time when such major disseminating agencies as broadcasting and the gramophone were in their infancy: knowledge of music was acquired at school (singing by tonic sol-fa), in church, being "sent to music" (usually to learn the piano), competing in musical festivals and by attending concerts. Belfast was not starved of concerts. There were the Philharmonic Society concerts; major singers and instrumentalists came to sing and play at other big local concerts; symphony orchestras came on tour; celebrity concerts brought the big names to give recitals in the Ulster Hall. The assiduous music-lover could hope to gain a working knowledge of some of the major choral and orchestral works of the canon and a smattering of other repertoire. There was no means of regular access, yet, to the wide world of the chamber music repertoire, to the sonatas, trios, quartets and lieder in which the greatest composers had written much of their best and most attractive music and in which the very greatest artists were to be heard in performance. Demand created supply, and the situation was not unique to Belfast.



(Sir) John Barbirolli

In 1923, sent by the reorganised British Music Society, came **Sir Richard Terry**, and in 1926, separately, **Rae Robertson** and **Ethel Bartlett**, who later married and as piano duettists became national figures and frequent visitors. The list of fees to artists becomes longer: that of 1926 includes also **John Barbirolli** (better known at this time as a cellist than a conductor). Local artists appear, at rather smaller fees. By 1928 the Central Hall was

O.M.S. Statement of Accounts

	£	s	d
Balance from 30th June 1926	55.	14.	1
Subscriptions:-			
16 @ 21/-	16.	16.	0
23 @ 10/6d	12.	1.	6
6 @ 5/-	1.	10.	0
Programmes	6.	17.	6
Visitors		17.	6
	83.	16.	7

being hired for the season. The austerity of the original concept, which gave the lecture priority over the performance, had by 1928 been modified. Ethel Bartlett was advertised as giving a piano recital, and also in 1928 came the **Dorian**

Trio and the **Pirani Trio** playing Brahms and Schubert; there was no mention of public lecture. Repertoire was being widened. **The Pleasure Singers** from Liverpool sang Elizabethan and Jacobean music. Two lady pianists, however, who played Handel, Dowland and Purcell also played Sweelinck, Mozart, Fauré, Debussy, Lisoltff and Schumann. Nor were the visitors listened to uncritically. "Rathcol" in the

1/2 year ended 31 Dec. 26

	£	s	d
Bank Fee		10.	6
Jas Vincent & Sons	3.	5.	0
J. Adams, Printer	1.	6.	0
Carsons		13.	0
Perrett-Typing		9.	6
Artists:-			
Edward Mitchell	16.	0.	0
P. Temple	1.	1.	0
Eva Kerr	1.	1.	0
May Curran	1.	1.	0
Nevin Foster	2.	2.	0
Barbirolli & Bartlett	22.	1.	0
Remitted to Headquarters 15 @ 5/6d	3.	0.	6
E. Mitchell (Taxis)		7.	6
Gatekeeper - Gratuities	1.	0.	0
Sending out Notices		10.	0
Provisions		17.	6
Postage	2.	15.	0
Sundries (including Stationery and Taxis)		12.	0
Balance	35.	4.	3
	93.	16.	7

I certify that the above Accounts have been compared by me with the Vouchers and Books of the Belfast Branch of the British Music Society and that same are correct and have been kept in accordance with the regulations of the Society.

Date... *31 January*... 1927

Samuel A. Baymiller
Solicitor
Auditor.

Belfast Telegraph was the formidable and accomplished **Norman Hay**:

The lecture-recital of **Mr Edward Mitchell** at the BMS meeting last night was remarkable for two things: the excellent piano playing and the curiously un-modern character of the programme of "international modern pianoforte music". If Mr Mitchell's aim was to boost home products by giving us Grieg, Debussy, Macdowell etc as "modern" foreign examples, he certainly succeeded. Excepting the piece by the Italian Casella, our own John Ireland's fine "Rhapsody" was the only example which could, by the most generous stretch of the imagination, be termed modern.

If HQ was widening its scope, there was no mistaking the welcome in one branch at least. The size of the audience for the early lectures is not known, but there was not a vacant seat when **Claud Biggs** gave a piano recital in 1929 which included the Bach Chromatic Fantasia and Fugue and music by Brahms, Schubert, Chopin and Couperin. The Belfast branch did not depend solely on its visitors - nor, indeed, were the visitors all from across the channel. The baritone Percy Whitehead, a Yorkshireman but long domiciled in Dublin, had **May Curran** for his accompanist and shared the programme with a local string quartet (be it noted that they were all women - **Winifred Burnett, Dorrie Steede, Margaret Huxley** and **Carrodus Taylor**). The Liverpool branch of the Society was able to field its own string orchestra of 35 players in 1930: Hay paid them the compliment of criticism, "all amateurs, not yet of high standard". By then such top names as **Clifford Curzon** and the **Griller String Quartet** were appearing. It was Hay who summed up the trend by describing the BMS in 1932 as "an organisation for living monthly recitals of the highest class (not BMS's foundation aim)".



Howard Ferguson

The 1932-33 season included a visit from a pianist and composer who was a Belfastman by birth, **Howard Ferguson**, with the cellist **Gethyn Wykeham-George**. The auditor signed a Receipts and Payments account for the year which totalled £265:11:3, in which much the largest item was "artistes' fees £119:14:0" and which showed £17:1:5 "remitted to Headquarters". It was to be the last season in existence of the British Music Society. To be sent top performers on tour was more and more what the branches wanted of the Society, but it was a much more expensive business for HQ than sending out lecturers, a function diminished by then, in any case, by rapid developments in broadcasting and the gramophone and in education. There were no doubt internal reasons for the decision to wind up, but the Society ceased to exist in 1933, and the structure of branches and affiliations was dismantled.

In its years of dependence on the central organisation the Belfast branch had learnt the skills of putting on recitals and had made many contacts. The decision was taken to carry on as an independent society. It was a bold step in days when no subsidy could be expected from public funds. Renamed '**The British Music Society of Northern Ireland**', the new body set to with high morale and in the buoyancy which pervades the remainder of the 1930s one cannot avoid the feeling that one provincial town at least relished its freedom from "headquarters". The accounts were no longer kept in a book, but printed as an Annual Report and Statement of Accounts. As will be seen from the "Year by Year Look at the BMS", there was no lowering of the standard of the recitals, rather a broadening. The repertoire was European mainstream: British composers appeared in due proportion. It was not unduly avant-garde: Hay described Schoenberg's *Verklärte Nacht* as "an early work comparatively free of his later harmonic horrors".



On the eve of the Second World War the Society had 382 members. Its 1939-40 programme could not be carried out. There was no question, however, of the Society going into abeyance until the war was over: on the contrary, the remarkable thing is not how little musical activity it was able to achieve, but how much. Three concerts were held in the early part of 1940: they included the **Grinke Trio** and the **Reginald Paul Piano Quartet**. **Keith Falkner** and **Howard Ferguson** failed to get across the Irish Sea but tried again and were successful; they performed to a record attendance. The Society succeeded in printing an attenuated Annual Report in 1941. The three concerts which took place in the 1940-41 season were given by Dublin and Belfast artists (artists' fees in the accounts totalled less than £50). The next two Annual Reports took up one typewritten foolscap page each. In the 1941-42 season membership reached the figure of 445. The Report for 1945-46 was in printed format again. Among the artists had been **Pierre Bernac** and **Francis Poulenc**, **Ida Haendel**, and **Peter Pears** and **Benjamin Britten**. Membership reached 800. In the final year of war, the budget was £1,761, of which £626 was artists' fees. If there was any doubt about the existence of a concert public in Belfast for chamber music recitals, the wartime experience had dispelled it.



At its most elementary level the BMS provided the best means, for many the only means, of becoming acquainted with the chamber music repertoire. To build up a gramophone library of chamber music in 1946 was still a laborious and relatively expensive enterprise. The ravages of war and the years of austerity afterwards made it difficult to travel to music events abroad. The Third Programme (now Radio Three) was a post-war innovation. The first full-time lecturer in music was not appointed to Queen's University until 1947. It was a great advantage that so many artists whose reputations and recordings are now legendary were able to come to Belfast and that the BMS could afford to engage them out of its subscription income. A casualty of war was the branch system: the annual report for 1946-47 makes no mention of Dungannon, Coleraine or Armagh, and in the 1947-48 season "Belfast" is dropped from the title; the Society becomes The British Music Society of Northern Ireland.

Kathleen Ferrier



There were seven recitals in the first season after the war, including the first visit of **Kathleen Ferrier**. The internationalism of the post-war period was exemplified in the 1947-48 season by the **Czech Trio**. They played Mozart, Ravel and Dvorak. No vestige of the pre-war emphasis on British music remained. The 1950-51 season had five recitals and a members' reunion as well as two lectures. In a total budget of some £1340 the figure for artists' fees was still under £600. In the 1951-52 season the standard was maintained. Members now expected to hear the best performers and a repertoire deeply grounded in the great classics. The annual report for 1954-55 declared a membership of 888. There was again an *embarras de richesses*; not surprisingly, artists' fees totalled over £900. Hitherto, the only Belfast-born or Belfast-based musicians to take part in BMS recitals had been Howard Ferguson and Ivor Keys; to them was now added

Heather Harper. Membership stood at 954.

By the end of the 1950s the stage had been reached where, for many regular members of the audience, a performance of a string quartet, a trio or a piano sonata could be compared with its performance by previous visiting artists, and even with a previous performance by the same artists. Yet for the Society it was not simply a matter of obtaining the agents' lists and engaging the most



congenial of the biggest names. In the 1953-54 season a questionnaire asked members to state preferences in recent seasons, make suggestions for future recitals and suggest improvements. There would have been, one feels sure, no lack of informed comment. The BMS made no pretension to be other than a music club. Admission of the general public to recitals was controlled: in the 1956-57 season guest tickets were available at 10/6d for **the Griller Quartet, the Zagreb Soloists** and **Lisa della Casa** and at 7/6d for the remainders; members were entitled to invite any number of guests, but a particular guest might be introduced only twice during the season. Members could have scores on loan; the Society had membership of a lending library run by the music publishers J & W Chester. Membership had its most buoyant decade and there were junior members from the schools. Costs, however, were rising. Artists' fees were £1,300 in 1955-56 and £1,476 in 1957-58, but both were elements of budgets of nearly £3000.



The Griller String Quartet



The 1960s began well. There were still over 900 members, paying an annual subscription of £2. The Society enjoyed the patronage of Queen's University and a close relationship with the BBC. In the early seasons of the decade there were eight or nine recitals a season. In an annual budget of £3,000, artists' fees were between £1,000 and £1,500 and there was a healthy bank balance. But there were ominous signs. A super-league of soloists was emerging which claimed very high fees. The BMS was put in a difficult position. If it regarded the eminent as no longer within its reach, it would incur the ire of members who recollected their recent appearances and expected them to come again. If it bent to members' wishes, it could only afford one or two big names in a season, and that at the risk of unbalancing the rest of the schedule of recitals. To see and hear the virtuosi in the flesh in Belfast was still a potent lure, but it was modified; by now it was commonplace to have built up a record library of one's own, and to have become accustomed to holidays abroad. These fears were reflected all too solidly in the 1963-64 annual report which showed a membership which had declined to just over 500. A plea went out with the next



season's brochure aiming at a membership of 1,000 to be sure of a healthy financial base, and indicating some of the difficulties now being experienced in booking artists: many, it said, would no longer travel beyond the London area, and many singers could not or would not give dates far enough in advance for BMS planning. Not surprisingly, the annual brochures began to show one or two only of the biggest names, and by 1968 membership was down to 474. The Mitchell Trust had made a donation, but the Society's reserves, a healthy £1,600 in 1960, were down to less than £300.



To the Society's various areas of concern in the 1970s there was added the further dimension of The Troubles. As in the Second World War, the harmful effect was far short of disastrous. There were cancellations and substitutions, but these had long been part of the normal business of concert promotion anyway, and there is no example of a concert having to be cancelled entirely.

Even if the very best artists could be afforded, they no longer travelled the world but confined themselves to a few prestigious centres and activities. In the inflationary 1970s, however, the fees of all artists were rising and, it seemed, must go on rising indefinitely. The Society ran, as it always had, on voluntary effort, and for the purpose of making savings the balance sheet was uncomfortably simple: the only big items were artists' fees, members' subscriptions and bank reserves. The scope for economy elsewhere in the budget was limited; it was decided to have the programmes typed rather than printed. A membership in the region of 500 would not be regarded nowadays as cause for alarm, but since, as the annual report for 1970-71 declared, "all our future activities depend solely on the size of the membership", income from that source must be maximised. Serious attention was given to presentation. The programme might be typed but it could be put inside an attractive cover. The brochure made its appearance; the Society's recitals for the incoming season were described, with information about the artists (and their photographs, which agents were only too glad to supply), and basic information was given about the Society. The annual report had been the most laconic of documents: total membership, a list of the names of the season's artists, a few words of thanks to bodies such as Queen's and to notable retiring members, and on the facing page a summary of the audited accounts. The annual report now recognised a duty to communicate enthusiasm: to bare facts there were added appreciative comment and some indication of future plans; the summary of accounts disappeared, to be distributed separately and discussed at the



annual general meeting. When these cosmetic measures failed to arrest the decline in membership - it was down to 263 in 1974-75 - the only way in which income from members could be kept up to the necessary level was by raising the subscription; it was £4 in 1972, £7 in 1975 and by the end of the 1970s it had risen to £12. The Society, however, was not entirely on its own: the Arts Council began helping out with a grant of £250 in 1971-72. With shrinking audiences, the need for a big auditorium was reduced. In the 1970s Queen's University had taken over the former Elmwood Church, and made it available to the BMS as the Elmwood Hall. Queen's continued to make available its other auditoria, the Whitla Hall and the Harty Room, and the Society also used the Fisherwick Church and the Members' Room at the Balmoral Showgrounds.



If the great names are no longer to be found in the profusion of the 1950s, they are by no means absent in the 1980s and 1990s. The potential audience for chamber music had to be shared with a much greater range of providers: the Festival at Queen's, the Sonorities and Early Music festivals, the BBC lunch-time recitals, the regular term-time recitals at Queen's and the University of Ulster, Arts Council tours, chamber groups formed by members of the Ulster Orchestra and the activities of the School of Music. The Elmwood Hall was the right size for BMS recitals but rather an unprepossessing place; some members feared that it might be giving the Society the wrong image.

There cannot be many organisations to which so many committed people over so many years have contributed their energy, expert knowledge and initiative. It has all been needed. In the early years the Society had to learn its job and cope with a world war. In the second half of its existence rising costs and a rapidly-changing musical world gave no opportunity for complacency. As the costs curve rose ever more steeply, so did the effort to keep the Society in business. To diversify was not available as a remedy: the Society diverged from its role as a provider of chamber recitals at its peril, but always staring deficit in the face, the Society never seriously considered winding itself up. In the interests of presentation the name was shortened in the 1981-82 season to **"British Music Society"** and a season or two later to its present **"Belfast Music Society"**. There were possibilities at different times that partnerships might be formed with the Royal Ulster Agricultural Society based on the Members' Rooms and with the City Council. No sooner had Queen's made the Elmwood Hall a place of acceptable amenity than its loss

seemed imminent. A bank would buy it if it could get planning permission, and there were rumours of other bids. The BMS committee drew up lists of possible alternative auditoria, none satisfactory. Ultimately Queen's leased the Elmwood Hall to the Ulster Orchestra, and the Society now hires it from the Orchestra. The question of a home may arise again when the Laganside complex is completed. Although there is no longer a direct association with Queen's University, that with the Arts Council has grown and the City Council has entered the field with positive help. There have been workshops and master classes with the Belfast School of Music. Requests for sponsorship in the private sector have yielded fruit. The Society has recently set up a body, the Friends of the BMS. It has also taken out membership of the National Federation of Music Societies.

No aspect of the Society and its workings has been immune from radical scrutiny in recent years. There have been two new constitutions, the committee has been replaced by a board of management, and members by subscribers. In a business dominated by professionals and professional expertise, the Society now has a part-time concerts manager and in the composition of its board of management it aims to have as wide a range as possible of relevant professional experience. It all reflects the pressures and the hard realities of the present-day world of recital promotion. The new structures, it is hoped, may bring about a permanent increase in audience. So far the number of subscribers rarely reaches 200, and a rise in a specific year is less likely to be the result of a general initiative on the part of management than of a single visit by **Barry Douglas**. The auditor of the 1921 accounts would no doubt be interested to see the budget estimate of 70 years later, when artists' fees, with VAT, travel and subsistence, cost £11,000 and presentation costs a further £8,000. Income, made up of the subscriptions of 160 members, ticket sales and etceteras, was under £7,000. The Belfast Music Society, like many another body in the world of the arts, can only continue in existence with substantial help from public funds; the Arts Council subvention now accounts for almost half of the Society's income. In such a situation the private club ethos of the early years has given way to an awareness of the public at large. Such a transition would have seemed inappropriate if not inconceivable to the 1921 membership. It is a remarkable thing that it has been achieved in a career of 75 years without hiatus or, even in the Second World War, substantial attenuation. Only one other branch of the original British Music Society of 1918 is said to survive, that in York. There is no reason to believe that in the years ahead the problems of putting on recitals of chamber music will diminish, or that it will become any easier to pay for it all. Two things sustain the BMS philosophy, and will



go on sustaining it. One is the repertoire to which it provides access, enormous in its variety, vitality and quality. The other is that, however well provided we are with recordings and broadcasts, to go, just a few times in the year, to see and hear the best performers playing the repertoire adds a unique and valuable dimension to our enjoyment.



"Music, when soft voices die,
Vibrates in the memory."

(Percy Bysshe Shelley)



A COLLECTION OF RECOLLECTIONS

With contributions from

Daphne Bell
Dr E W J Boucher
Mary Boucher
John Bryson
Basil Deane
Joan Gailey
George Gibson
Joy Roger and Heinz Hammerschlag
Piers Hellawell
Hilary Martin
Dr Havelock Nelson
Oscar Rudnitsky
Maureen Strain
Ann Wright
William Young

I recall (and when you think of it, that's quite something) hearing **Bernac** singing (would it have been Poulenc at the piano? - surely not!) and Elisabeth Schwarzkopf and (do I dream?) **Dietrich Fischer-Dieskau**. Funny how the singers come to mind more than the instrumentalists; though Gerald Moore does and especially the gorgeous **Lisa Della Casa** - really a beautiful woman. She or her agent or somebody asked if she could have a place to rehearse in - something that normally we couldn't do, but we found a small BBC studio that in those days had a piano (I think used for Children's Hour) and I had the pleasure of bringing tea for her. (A really gorgeous, beautiful woman.)

I recall being in the Great Hall of Queen's University listening to a recital by the great violinist **Lionel Tertis** ('that superb artist with the golden tone' - Henry Wood). He was playing the Bach 'Chaconne' - from memory of course - and we heard a woman behind us whisper quite audibly to her friend "He's makin' it up as he goes along!" How she got to such a recital is a mystery!

We also remember the great **Leon Goossens** being so late that the concert had to start and **William Young** went on to the platform and played piano solos until Goossens arrived. At the end of the recital there were questions and the first question put to Goossens was "How do you produce that vibrato?" His answer seemed quite evasive!

Most of the artists were put up with **Mrs Olive Warnock** in those days - I think she was the Society's president - and herself a very good chamber music pianist.



Paul Tortelier

I once 'lost' **Paul Tortelier** with the result that the Whitla Hall concert started half an hour late.

Then there was the time that **Shura Cherkassky** wanted a cup of coffee on the way to rehearsal and we ended up in "Hungry Jack's" in Bedford Street. Cherkassky's comment was that the coffee was "just great!"

A last minute cancellation by **Fou Ts'ong** caused more than a few headaches for those of us who had to stand on the steps of the Whitla Hall making grovelling and apologetic noises to which some members reacted rather unkindly.

I remember going with my mother, during the war, to Saturday afternoon concerts in the Whitla Hall.

The first performance of a Bartok quartet in Belfast was given in the Paton Memorial Hall at Malone Presbyterian Church sometime about 1948-50. Most people didn't know what to make of it!

Everyone has recollections of **Kathleen Ferrier**, mine being of her first recital. I even remember her clothes as opposed to the programme. Arnold Perry, husband of violinist Keem McEndoo and writer to the papers said "We'll hear more of this 'song singer'". She came again, the night after the death of King George VI and wore a stunning black velvet with oyster silk off-the-shoulder frock and sang the Four Serious Songs by Brahms.



I well remember the impact of **Bernac and Poulenc** and later **Britten and Pears** - all new sounds to me.



During my time things went smoothly enough except when for example, we had considerable difficulty feeding **Fou Ts'ong** - should his eggs be boiled or poached? Then there was the 'cellist who kept his wife at home and travelled with his mistress. She it was who phoned about 1.00am to ask if they could have a double bed!

Then there was the quartet that arrived minus the viola player - he being in Milan or somewhere. In those days, the good and the great always arrived a day early, rested, rehearsed, rested and played. These are changed times now with all this getting around so as not to waste time, I suppose. I arranged a special press call for a special singer, **Teresa Berganza**, but only the Irish News turned up! Her husband was a superb horn player.



The major horror was the **John Lill** recital at the Elmwood Hall which was given to the accompaniment of the Ulster Women Artists who had the official opening of their annual

exhibition - with speeches and clapping - in the smaller hall upstairs (with little or no sound-proofing between the two rooms!) Such can be the hazards of booking accommodation, where junior administrative staff seemed to think in terms of empty space to be filled and not the potential occupants and their needs. Thankfully, John Lill was the consummate artist and perfect gentleman over the whole affair.

The Great Hall at Queen's was a much better setting than the Whitla Hall though I don't remember any complaints about the latter. Dimmed lighting, portraits around the walls and the artists lit by a standard lamp of the drawing room variety. We all had designated seats and could only bring a guest twice in any season. The seemingly odd system of membership was due to the fact that the University, under whose auspices our recitals were given, did not pay rates so that our admission tickets could not be sold at the door.

Another first for me was the '**Golden Age Singers**' - madrigals round the table in the Whitla Hall.



My recollections are chiefly of the period between 1941 and 1945. The venue was the Great Hall of Queen's which, not being large enough to accommodate the total membership, necessitated the presentation of two concerts per artist, one in the afternoon and the other in the evening. The President, Treasurer and Secretary at this time were Mrs Herbert Warnock, Mrs P T Crymble and Mrs D R Taylor and some of the Committee members were John Cowser, F W Leonard and W H S Young. William Young was a distinguished musician whose performance of the National Anthem at each concert matched those of the artists in musicianship and intensity. The first recital I ever attended is never to be forgotten because of the magnetic personality of the artist, **Benno Moiseiwitsch**. His programme ranged from small pieces by Rachmaninov and Prokofiev to Schumann's 'Études Symphoniques' and a Liszt transcription of Wagner's 'Tannhäuser Overture'. At a later visit he played Moussorgsky's 'Pictures at an Exhibition', possibly its Belfast premiere.

Louis Kentner played for an encore Chopin's A minor Study - for the weaker fingers - only to prove that he had no 'weaker fingers'.

Other pianists were **Kathleen Long**, a pioneer of Fauré's piano music, **Denis Matthews** and **Noel Mewton-Wood** whose aggressive style made us sit up! At a much later date there was a very remarkable piano recital by **Edwin Fischer**. It was remarkable on two counts. Due to take place at the Whitla Hall of Methodist College, the large assembled audience were subjected to a long delay before it was discovered that the artists had been taken to the wrong Whitla Hall. The eventual performance was memorable. **Rosalyn Tureck** proved conclusively to me that great Bach playing was not the exclusive terrain of the harpsichordist.

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I owe a great debt to the BMS and pride of place must be the Viola and Piano recital by **Tertis and Moore**, the highlights being Tertis' transcription of Haydn's Cello Concerto, the first Sonata in F Minor by Brahms and - a revelation to me - Delius' 'Serenade from Hassan'. Other memorable string and piano recitals were by **Max Rostal and Franz Osborn, Eda Kersey and Kathleen Long**.

With regard to ensembles, the **Griller String Quartet** must take a high place.



The first time I heard them was with the noted Belfast-born pianist and composer **Howard Ferguson**. They played the Piano Quartet No 2 in G Minor by Fauré, the second performance of this work in a single season, it having been played at the opening concert by the **London Belgian Quartet**. In their next concert the Griller Quartet included Bartok's Quartet No 2. This was received with mixed feelings of distaste and wonderment from different sections of the audience.

Vocal recitals seemed to be much more popular than they are now. Two outstanding recitals were those by **Bernac and Poulenc** which included the 'Don Quixote' songs by Ravel and one by **Britten and Pears** which included the 'Seven Sonnets of Michelangelo' and some folk-song settings.

Mention must be made of **Leon Goossens** who played a delightful Sonata by York Bowen and four sketches for unaccompanied oboe by Sigten-horst Meyer. I do not remember his pianist very well except for the involuntary percussion accompaniment to his performance of a Chopin Scherzo caused by the contact of his cufflinks with the piano.

My earliest memory of the BMS is of going in a small group of Victoria College boarders to a piano recital by **Bela Siki** sometime in the early 1950's. I may say that at that stage none of us had any great interest in chamber music; we were there chiefly as an approved means of getting out of boarding school for the evening. I recall vividly that when the soloist appeared on the platform of the Whitla Hall there were hastily suppressed giggles from our group because in our blissful ignorance we had all been expecting a lady pianist!

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During the two periods of my presidency, we managed to build up the membership to 1000 - of course there was not the same array of alternative 'attractions' as there are now. I can remember my wife and I entertained many celebrities after the recitals. Names that spring to mind are **Irmgard Seefried, Fischer Dieskau, Peter Pears and Benjamin Britten**. My particular favourite was **Lisa Della Casa** - not only a gorgeous singer, also an equally gorgeous woman. The concert was equally memorable for me as my then colleague was **Ernest Lush** who asked me to turn the pages for him (I'd have gone to any lengths to be on the platform with two such artists).

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My other memory was turning for **Gerald Moore** (whose pupil I had been) when he played for **Kathleen Ferrier**. He told me in private afterwards that she had been diagnosed as a terminally ill patient - she sang the 'Four Serious Songs' of Brahms in a memorable performance. Another equally outstanding performance was given by **Elisabeth Schwarzkopf** who wore a revealing low cut frock - our thoughts were distracted when she took long breaths for phrasing - but nothing untoward happened.

I got great pleasure in an evening with **Gerard Souzay** when he discussed his approach to new songs. His accompanist, **Dalton Baldwin**, was equally interesting.

I had the privilege of working with a number of artists - notably **Margaret Marshall** the Scottish soprano, **Sandra Brown** the West-Indian mezzo (prior to a tour we did in Portugal), **Bernadette Greevy** and **Prudence Whittaker** (the outstanding clarinettist now with the RPO in London) - plus a number of locally based artists too numerous to mention.

It was always a privilege to be among the great even in an accompanying position.

My BMS memories go back to the 30's when we had the recitals in the Rosemary Hall, Elmwood Avenue, in the days of **Mrs Robin McMullan** (no mean hand with a baton), **Mrs Herbert Warnock** and **Mrs P T Crymble** (two excellent pianists), **Mrs D R Taylor**, **Mrs George Smith** - wife of George Smith the piano teacher - and **Howard Ferguson**. All were involved in those early days.

We were hearing the **Griller** and **Stratton String Quartets**, **Louis Kentner**, **Cyril Smith** with and without **Phyllis Sellick**, also **Rae Robertson** and **Ethel Bartlett** the very distinguished two-piano duettists. During the war I was in the forces. However I know the BMS was alive and flourishing in those years.

Post-war I have recollections of a recital given by **Edwin Fischer** in December 1948. He came by air and although artists were asked to leave plenty of time for the planes to be late, they often did not and Fischer was one of these. Consequently he was very late and cross. He strode across the platform and crashed straight into a Beethoven Sonata (possibly Op 109 or 110 - I'm not sure) and gave a magnificent performance.



February 1952 brought **Kathleen Ferrier** on her second visit, this time accompanied by **Gerald Moore** who opened the evening by playing the National Anthem as King George VI had died just two days before. Whatever Ferrier sang was entirely appropriate for the occasion and she captured entirely the whole audience.

Others I remember in that period were **Wilhelm Kempff** and **Rosalyn Tureck** who required a hot-water bottle at each interval. She played the 'Goldberg' variations here in 1954 and it was quite electrifying.

The highlight to me of the early 50's was probably **Dietrich Fischer-Dieskau's** recital. At that time I was joint secretary with Robin McKinney and in that capacity I was in attendance on the Saturday morning rehearsal in the Whitla Hall. The accompanist, whose name escapes me, was pacing up and down the platform saying "I cannot play on zat piano!" I thought "Heavens! Saturday! Nobody working! It takes eight men to move a concert grand." However, Mr Doagh of Tughan-Crane produced a Bösendorfer and the necessary number of men to convey it to Whitla Hall



Solomon

platform in time. In the event the recital was truly a memorable one. Never had I heard Lieder sung like that. I still say the same.

Other notable occasions were the recital by **Solomon** when the membership had risen to a thousand, and one by the young Ashkenazy soon after he came to the West. Annie Fischer gave a very powerful performance. We had the Amadeus Quartet more than once: sheer perfection in string playing.

When I started to attend the recitals in the autumn of 1938, I was struck by the informal, cosy atmosphere. Most people knew each other: it was a social occasion with tea and buns afterwards. There was a lady who brought her knitting and busily clicked her needles except during the recitals.

Once, when I arrived at the door, I was asked would I turn the pages for the pianist who was to accompany the violinist **Ricci**. I did. I forget his name. After the first item Ricci played the Chaconne by Bach for solo violin and I withdrew behind the stage door and from there listened intently to Ricci's brilliant performance. I was greatly moved and excited by his playing. When he came out I wanted to tell him how great his performance was, but he forestalled me by exclaiming: "I am now ready for a bottle of Guinness." What an anticlimax.

I went to school in Potsdam, twelve years after Wilhelm Kempff had been at that school. I played the viola in the regular quartet and our first violin, a doctor, sometimes played with Wilhelm Kempff. Thirty years after I left Germany, Kempff came to the BMS and I went to see him after the recital. I gave him my name and added that we had mutual friends. He

looked at me for a while and then he said: "Oh yes, you are the viola player." That shows you what a memory these pianists have, even for insignificant details.

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The week before the projected **Amadeus Trio** recital in the winter of 1990/91, I entertained a colleague, Agustin Fernandez. We began talking of Liszt's 'Sonata', and when I confessed to possessing at least four recordings, he said "of course, the pianist to hear above all others is the Brazilian **Arnaldo Cohen** - he animates



Arnaldo Cohen

that repeated-note motif unlike all others." I pointed out triumphantly that Cohen was playing in Belfast that very week, albeit a classical trio programme. I duly turned up on the night, only to find the committee whispering about a last-minute catastrophe: violinist Norbert Brainin had fallen on our back steps and injured his arm: he was in hospital, a cello recital was sought and the whole event was in jeopardy.

Eventually the chairman announced, as calmly as if it were positively planned, that due to Mr Brainin's indisposition, Arnaldo Cohen had graciously agreed to give a solo recital. The mouth-watering Romantic programme he announced is now vague to me, but the central item was - Liszt's 'Sonata'. I could not believe that my friend's assertion was to be so quickly tested, live, in Belfast. And at 45 minutes notice!

Much later I learned from Cohen himself what a terrifying 45 minutes that had been, as he sought to get a programme together. None of that was apparent at the time as he took the platform, for he is the most immaculately dapper artist on the international stage. His only concession to the situation was to seek a prompt from the audience as to his own programme order.

The rest of the programme, joyfully embracing Chopin's 'Fourth Ballade' and a Moszkowski encore, is vague to me, but the Liszt I shall never forget. Every live performance of our cherished, inner circle of pieces is hazardous, a likely disappointment even, and timing is usually to blame: to hear the performer going through the 'red lights' at one's treasured junction, as it were, always leaves you feeling you know better, savouring what they appear to have overlooked.

Not so with Cohen. His performance unveiled for me how I always wanted the B minor Sonata to be, majestic and mercurial by turns and invariably controlled - so fantastically controlled - as he observed every 'red light'. Then I read what I might otherwise have taken for hyperbole in the programme - Cohen was described as "the greatest living pianist" (Yehudi Menuhin). His humility afterwards was that of all great artists: he confessed he was only interested in "those inner voices - otherwise it is mere photocopying". The only footnotes to add are that he came back to give a no less memorable solo recital the next season and signed my copy of his magnificent CD recording of the Liszt. The trio recital we arrived for would have been a fine one, in the Amadeus tradition, but I doubt it would have been as memorable for me.

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My mother started taking my younger sister and me (both still at school) to the BMS in 1943. The war was still on, petrol was rationed or unobtainable so from Belmont we had to travel into town by bus and then take a tram to Queen's University. Recitals were held in the Great Hall at Queen's on Saturday afternoons.

I enjoyed them all very much and they certainly widened my musical knowledge and increased my love of music. I liked particularly the artists who talked about their instruments, methods of playing, choice of programme etc. I remember very clearly **Leon Goossens**, who took his oboe to pieces and explained all about it. I think his sister Sidonie also came with her harp some time later. As we had no Youth Orchestra and very little instrumental music in schools at that time, we had a lot to learn.

I cannot recollect all the musicians we heard, but I remember **Kathleen Ferrier, Isobel Baillie, Joan and Valerie Trimble, Phyllis Sellick and Cyril Smith**. I think the latter duo must have come at least twice, once before he had a stroke and was paralysed in one arm, after which they played duets for three hands.

The **Alfred Deller Consort** was another vivid memory. I had not heard a counter-tenor before but remember he was very entertaining in talking about his group. I can remember very clearly the recital by **Peter Pears and Benjamin Britten**, even to the extent of Peter's encore being "The Foggy, Foggy Dew".

We certainly had very eminent musicians performing for us. Another similar duo was **Pierre Bernac and Francis Poulenc** and I have enjoyed Poulenc's music ever since.

I know many instrumental groups also came to the BMS in Belfast (BMS standing for British Music Society at that time), but I cannot remember individual ones. I am sorry now that I did not keep a record of the programmes: they would make interesting reading nowadays.

It is strange the amusing little things we remember; I often used to wonder why **Benno Moiseiwitsch** never smiled! I remember a BMS recital by Moiseiwitsch in the great Hall at Queen's. He had just started the Beethoven 'Sonata Pathétique' when a wee lady came in late and walked tip, tip, tip, tip down the centre aisle. She evidently disturbed Moiseiwitsch, who stopped playing, stood up, came to the



front of the stage and watched her all the way down the aisle. As her seat was near the front there was nothing she could do but continue to tip, tip, tip on down, becoming smaller and smaller all the time with the eyes of everyone in the hall watching her. Benno then, without a word, moved back to the piano and started again.

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There was an occasion when two artists could not, for some reason, come over via the Liverpool boat and had to travel to Stranraer on the day of the recitals. In those days they gave both afternoon and evening recitals. They arrived only just in time to go straight on stage in the Great Hall and give the performance in their travelling clothes. By the time of the evening recital they had managed to change into evening dress. I could not be absolutely sure but I think they were **Leon Goossens and Ivor Newton**.

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I was of course a regular attender at the BMS during my student days. In the late forties and early fifties the BMS concerts provided one of the triple foundations of my lifelong love of chamber music - the other two were the regular Sunday afternoon Performers' Club concerts which offered a wide range of music, much of it contemporary, in which I participated as

performer (often with Havelock Nelson and Heinz Hammerschlag) or listener and - over three years - a weekly quartet session with three great pillars of Belfast music-making over the decades, all of them very senior to me: Miss Winifred Burnett and Mrs Mina Harpur (violins) and Miss Sadie Kenning (viola). The combination of these three activities offered an education in chamber music which could hardly have been bettered anywhere, I believe.

And it is in connection with Miss Burnett, a wonderful indomitable lady, in her late seventies or early eighties at the time, who knew the classical and romantic repertoire inside out, that I do recall an off-stage incident related to the BMS concerts. It was in 1953 or 1954 that the **Pasquier String Trio** came to give a concert. At the time the three brothers formed the world's leading string trio and I was studying in Paris with the 'cellist Etienne Pasquier. Miss Burnett had been looking forward to the recital very much; but at the time she was ill in bed. I happened to mention this to the trio and on the afternoon of the concert they went to her house in Eglantine Avenue and gave her a private recital in her bedroom - needless to say, free of charge. I was present and it was a touching occasion being a tribute both to her and to the artists.

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It is interesting to note that the membership cards between late 1940 and early 1950 listed the concerts on one side - for example the tiny card for 1952/53 contains the names **Rubbra-Gruenberg-Pleeth Trio, Wilhelm Kempff, Ivor Keys and Dietrich Fischer-Dieskau** all in the space of 2" by 4"!

The programme of a piano recital by **Benno Moiseiwitsch** contained works by Beethoven, Chopin, Rachmaninoff, Debussy and Brahms. The cost of the programme was one penny. I enjoyed this concert very much and I went to it with my mother, family and friends. It was my first celebrity concert. This man impressed me very much and was a typical musician in a lovely way.

The next piano recital did not make the same good impression. I did not like this concert as well as the first one. When **Louis Kentner** had finished a piece he flung back his hands and sat back in his chair exhausted. No doubt it was exhausting but it made rather a bad impression on me.

On Saturday 28 November 1942 the **Griller String Quartet** played a programme consisting of quartets by Haydn,

Schubert and Ernest Bloch. The Schubert gave me the greatest pleasure to listen to. I also enjoyed the Bloch especially the Vivace and I was amused at the attitude of the older people to this modern composer. To me the music gave impressions or fleeting sketches of every subject. But I do not know enough of this type of modern music to really say.

January 16 1943 - **Isobel Baillie and Gerald Moore**. I don't think I have ever enjoyed a concert as well as this. The very first note Isobel Baillie sang, I was thrilled. My friend and I were going round to the cloakroom and Isobel Baillie was just coming in. She was dressed in white with gold embroidery on the frock of sequins and down the sleeve. When she had finished singing she stayed perfectly still until the accompanist had finished playing. I never heard 'Who is Sylvia?' accompanied so well. Gerald Moore played all the songs very well. Crossley-Clitheroe* who was sitting nearby said "It is one of the best performances by one of the greatest singers alive: it will be something to remember". This concert took me away from the war completely and the only thing wrong with it was that it was far too short.

(* John Crossley-Clitheroe - conductor in Belfast 1933-44, Music Critic of the Belfast News-Letter and later Director of Music for Guildford Corporation).

"What The Press Thought ..."

Recital

However, for me the highlight was the song cycle by Schubert. The singer's approach may have been a little too formal, but her total involvement and command of the vocal colouring and phrasing was a most rewarding experience. Her encores were charmingly sung.

But a Liedersong cycle involves a singular approach to the music. The singer's approach was a most rewarding experience. Her encores were charmingly sung.

Lead provided by violinist was balanced by the piano.

REVIEWS

Pianist saves the day

and claimed to be the best ever, Liszt composed his monumental work to suit his own virtuoso capabilities. One of the masterpieces of the romantic repertoire, it is often misunderstood and used purely as a vehicle for display, but not so on this occasion. Indeed, this splendid performance gave us all the inherent emotional possibilities and tensions without damaging the work's structure, in short, Liszt as it ought to be played.

And there were further rewards to come in the shape of two beautifully played preludes by Villa Lobos followed by a Chopin group that was alone worth the price of admission. The Bolle No. 4 in F minor, for example, was a performance that allowed the music to unfold naturally and with

IT must have been a sense of adventure on the part of Belfast Music Society which led it to have Gemini, one of Britain's long-established ensembles, open its season with a programme spanning 400 years and involving Belfast School of Music junior chorale.

Philip Grange's Des Fins Sort des Commencements was a rhythmically tight and muscular piece which exuded a sense of purpose and excitement. This was followed by a poised Haydn divertimento for flute, violin and cello.

Andrew Ball performed Elizabethan virginal pieces on the piano which gave a whole new perspective to these "private" works by Bull and Byrd before being joined by Caroline Baldwin for a Mozart violin sonata, again played with much flair and sensitivity.

The second half was devoted to work by Sir Peter Maxwell Davies, 60 this year. His Kirkwall Shopping Songs were remarkably well performed by the children.

The evening finished with the Dances from the Two Fiddlers.

lan Wilson

Ensemble 'a great joy'

IT IS always heart warming, as well as being a good omen for the rest of the year, when an organisation like the Belfast Music Society strikes oil with its first recital of the season, so congratulations all round for last night's excellent music-making by the Budapest Wind Ensemble.

The Ensemble, all members of the Budapest Oper House Orchestra, consist of Dienes Gabor and Ant Hetesi, oboes, Kalm Berkes and Istvan M clarinets, Miclos Nagy Jozef Patkos, horns, Gabor and Sandor Pa bassoons, and Zsolt double bass.

The location was Elmwood Hall, now fully designated as a venue by virtue of the Orchestra's new lease of a beautiful music-museum. However, will der of illus spots.

Nicola strikes a popular chord

Rathcol

Belfast Telegraph 24/5/93

Reviews

Full marks for Norway!

By RATHCOL

IN Belfast Music Society's long and distinguished history of concert promotion, no season has been more successful than the one which ended on Saturday night with a recital by the Grieg Trio.

In the 150th anniversary year of Grieg's birth, a work of most outstanding celloists of today; indeed many would rate him tops in his profession on the strength alone of this finely-balanced and beautifully-played programme.

A top class performer

SATURDAY'S weather conditions were in complete harmony with the splendid recital which Robert Jensen, cello, and Elizabeth Burley, piano, gave in the Elmwood Hall, the first of the BMS's standing programmes.

Haydn's piano trio in E flat major, Hob XV No. 30, is billed as his final composition in this field. However, authority Robbins Landon's researches have brought the number up to 43.

The Norwegians certainly had the measure of this splendid music, each player contributing a full quota to a very relaxed and very rewarding performance.

creation for Cohen's persuasive art, backed up by the superb Stradavarius, and in complete contrast to the sonatas by Beethoven and Boccherini.

Satisfying

toire featuring the piano. The piano part is outstanding not only for its dominance, but also for its difficulty, although the writing for the violin and cello is equally demanding.

A trio of outstanding artists is needed here, and on this occasion honours were evenly divided between the outstanding pianist and quality and eloquence of the playing.

ere were touches of real in the demanding Variations and even the wide span of the first movement held its end to the current BMS with a promised programme next year that whets the

Standards still flying high

THE remarkably high standards achieved by the BMS at their Michala Petri recorder recital last month were again a feature of Saturday night's Elmwood Hall concert by Raphael Oleg, violin, and Philippe Cassard, piano.

Already lauded for his fine account of a Bartok concerto on Friday, Raphael Oleg's rendering of the first item, Mozart's E flat sonata (K481), was a treat in which he had the complete co-operation of pianist Philippe Cassard, remembered for a fine local Proms performance of a Ravel concerto.

Incidentally, both players successfully survived having to cope with a celebratory firecrackers display by the Chinese students at the Students Union next door!

If the Mozart was a great pleasure, the Brahms second sonata was truly memorable and a performance of the first water in which Oleg's immaculate blend of the romantic pianism of Cassard, Definitely a Desert Island choice for me.

Discarding the programmed sonata by Lekeu ("I don't like it", said Oleg) in favour of the Poulenc sonata, brought us a performance that caught the spirit and flavour of this work to perfection. Here were all the elements that go to make an authentic reflection of Poulenc's inspiration.

Hearing the Debussy G minor sonata played by Frenchmen was clearly an advantage, indeed, Frenchemen was clearly an advantage, indeed, summed up this splendid, immaculate violin playing.

Immaculate violin playing achieved in keyboard supremacy was achieved in keyboard supremacy.

Czech quartet on form

By Rathcol

AT the end of a week dominated by opera, it was refreshing to drop into Saturday night's BMS Recital to hear a rewarding programme played by the Skampa Quartet.

In a branch of music-making which requires years of concentrated study, this youthful Czech quartet has counted an outstanding performance of the String Quartet in D minor (Op. 76-2 "Fifths") had a degree of technical accomplishment and virtuosity that delighted this knowledgeable audience.

It would be dishonest to pretend that Webern's Five Movements (Op. 21) was an instant appeal, but the Skampa Quartet did all that was possible to make it palatable and at least it in 1922.

Even those who found the music difficult to understand could at least appreciate the admirable accuracy of the performance. The triumph of Smetana's String Quartet No. 1 in E Minor, a superb account of the evening's viola and the response by the equally excellent cello followed by the excellent violins, this was a treat that combined tonal and musical riches allied to first rate technique. Indeed, a performance that was a real joy.

Shostakovich's delightful Polka was an enchanting encore.





A YEAR-BY-YEAR LOOK AT THE BMS

On the following pages will be found the names of artists who performed at BMS concerts over the past seventy-five years, some of the halls used, subscription rates etc together with other background information which may be of interest to the reader.

Sources of information include the "Chronicle of the 20th Century" (Longman) and "A History of Ulster" by Jonathan Bardon (The Blackstaff Press).

PART ONE - 1921 to 1949/50

**THE BRITISH MUSIC SOCIETY
BELFAST BRANCH**

1921 39 subscriptions at £1:1:0d 14 at 10/6 8 at 5/- (There are slight discrepancies in the figures as the accounts were recorded by the half-year)

Central Hall, Rosemary Street YMCA Halls

Piano hire from J Vincent and Sons

Dr Fitzsimmons (fee £3:5:3)

Eric Fogg (£8:8:0)

Carrodus Taylor (£2:2:0)

Eric Fogg was born in Manchester in 1903 of musical parents and died in London 1939.

In his book "My Life of Music" Sir Henry Wood writes of a young composer he met in 1921 - aged 18 - who had come to conduct his ballet suite 'The Golden Butterfly' which he described as his Opus 40! This was Eric Fogg. He joined the BBC in Manchester as accompanist then assistant music director and was later transferred to London and given a permanent position as conductor of the Empire Orchestra.

Recital by Mr. Eric Fogg - Friday 11 November 1921

"Under the auspices of the Belfast Branch of the British Music Society, Mr. Eric Fogg of Manchester, the brilliant young composer, who will tonight conduct his idyll "Sea Sheen" in the Wellington Hall, gave a recital last evening in the Central Hall, Rosemary Street before a large audience. This was the first appearance in Belfast of this young musician,



Carrodus Taylor

whose works all reflect the modern style. He played a number of his compositions including 'A Reflection' and the 'Sea Sheen' and, with Miss Carodus Taylor, rendered 'Phantasy', a work in four movements for violincello and piano which lasted for twenty minutes and was warmly appreciated by those present. In a song cycle 'The Little Folk', which, Mr. Fogg explained, comprised a number of fairy stories, and in three songs 'Tae Kwae', 'Isuya Dreams' and 'Broken Tryst' the words of which were written by Leigh Henry, Miss Florence Nixon, the brilliant soprano, was heard at her best, her interpretation of the spirit of the numbers being perfect.

Mr. C. Murtland, a baritone, sang with great taste 'Songs of Love and Life' from 'The Garden' by Rabindrath Tagore. This cycle was one full of difficulties, but Mr. Murtland never failed to give expression to the various moods and passions. Mr. Fogg concluded his programme with a series of extemporisations on the piano".

(Northern Whig and Belfast Post, Saturday Nov 12 1921)

Troops are sent to restore order after rioting in East Belfast Ten people die in shootings throughout Belfast

Albert Einstein awarded the Nobel Prize for Physics

Hitler voted president of the Nazi Party

1922 **Edmund H Fellowes** (Minor Canon of St George's Chapel Windsor and Choir Director for three years. Edited madrigals and lute songs and the complete works of William Byrd)

Mussolini granted absolute power by the Italian Chamber of Deputies

The British Broadcasting Company was formed and John Reith appointed the general manager

1923 **Sir R R Terry** (Organist of Westminster Cathedral, Editor of Old English Church Music, Lecturer and journalist)

£1:0:0 is worth 600,000 German marks in June and 183,000,000,000 by October

The first transatlantic wireless broadcast

W B Yeats awarded the Nobel Prize for Literature

- 1924 **Edwin Evans** (Writer and music critic, Chairman of London Contemporary Music Centre Diaghilev's English adviser from 1918 to 1929. Wrote biographies of Tchaikovsky and Schumann)

Miss Gordon Miss Caley Miss Pierce

The BBC's broadcasting station in Belfast was opened by the Duke of Abercorn on 24 October. Sir Walford Davies gave his first broadcast music lesson to schools

Lenin dies

- 1925 **Gasparini Dr Wallace** (probably Dr William Wallace Hon Secretary of the Royal Philharmonic Society and a former ophthalmic surgeon)

Miss Sheppard Misses Christopher and Beaufort Misses Parker and Law

Enquiry into the future of British broadcasting

Ten million listen to the BBC(report)

- 1926 **Miss Pierce and Mr Kelly Miss Rawlins and Mr Robertson Mr Hardibek Edward Mitchell P Temple Evva Kerr May Curran Nevin Foster Barbirolli(John) and Bartlett(Ethel)** (fee £22:1:0)

The electric gramophone pick-up was invented by the Americans Maxwell and Harrison making it possible to record music over a span of seven octaves

Sir Walford Davies began broadcasting 'Music and the ordinary listener'

The principle of television was demonstrated at the Royal Institution in London by John Logie Baird

- 1927 **Mr Geo Smith Miss C Taylor Miss McCullagh(quartet) Misses Christopher and Beaufort Dr Starkie** - probably Dr Walter FitzWilliam Starkie (first-class honours degrees in Classics Ancient History Political Science. Aged thirteen won first prize and gold medal at the Feis Ceoil in Dublin playing violin which he studied with Simonetti, Music and Drama critic of The Irish Times)

Miss Gibson Miss Huxley Miss Childe Mr McAlpin Miss Bartlett Nevin Foster

Christopher Stone launched a series of one-hour radio programmes at Friday lunchtime and became the first 'disc-jockey'. Ernest Lough recorded 'O for the wings of a dove'

1928 **Mr Irvine Chas Hambourg Miss Robson Ethel Bartlett Miss Denne Parker Dorian Trio Pirani Trio The Pleasure Singers of Liverpool Edward Mitchell**

1929 **Claud Biggs Dorothy Helmrich Percy Whitehead and May Curran Winifred Burnett Ethel Bartlett W H Kooridge Harold Fairhurst and Reginald Paul Nevin Foster**

1930 **Miss Francis Allson Miss Lilius McKinnon Birmingham Quartet L McCann Claud Biggs Dr Starkie Miss Carrodus Taylor Miss Lucy Pierce and Maurice Ward John Vine Frederick Woodhouse and Miss D'Orsay May Curran String Orchestra of the Liverpool Branch**

At this point, the British Music Society financial year changes from that of a calendar year to that of the normal concert season.

Subscriptions for the year 1930 were 121 at £1:1:0d 78 at 10/6 5 at 5/- and 5 at 12/6 which gave a total of 209 members

1931/32 **String Quartet(per W Smith) Rebecca Clarke Quartet Miss Eleanor Toye and Mr James Moody Miss H Arnold Howard Ferguson Ethel Bartlett Miss A Beattie Harry Dyson David John Frank Gomez W S Bates Vivian Gray Clifton Helliwell**

The Gramophone Company introduced 'Society' recordings of works by particular composers, the first being Hugo Wolf

First experiments in Long Playing Records

1932/33 **Clifford Curzon Harold Fairhurst Reginald Paul Miss Carrodus Taylor Fred Clarke Griller Quartet Thomas F Dunhill Howard Ferguson Gethyn Wykeham-George Miss Muriel Childe W J Chambers Miss Rebecca Clarke John Vine Miss (Elsie) Suddaby George Smith**

Franklin D Roosevelt elected President of the USA

Hitler takes over as Chancellor of the German Reich

THE BRITISH MUSIC SOCIETY OF NORTHERN IRELAND - BELFAST

1933/34 **Ethel Bartlett and Rae Robertson John Vine** (lecture on Brahms - rehearsing and conducting choir for Members' Night) **Stratton String Quartet**
Miss Carrodus Taylor Edwin Benbow Gethyn Wykeham-George
Reginald Paul

The first experimental stereo records made by EMI

Death of Sir Edward Elgar

1934/35 Central Hall - Rosemary Street

Irish American Hall - adjacent to Donegall Square Methodist Church

Payments to J Vincent and Sons for carriage of Bechstein upright piano. Hart and Churchill Ltd for carriage of Bluthner grand piano and N Crymble for carriage of grand pianos

The English Singers Quartet (Flora Mann Norman Stone Lillian Berger and Frank Phillips) The Stratton String Quartet Miss Helen Henschel
Kathleen Long Bangor University College Trio Rev Dr Ryan

At the Christmas Party, Madame Drinkwater presented Bach's 'Coffee Cantata' and His Honour Judge Thompson arranged the interesting Madrigal programme

Deaths of
Frederick Delius
and Gustav
Holst

Receipts and Payments Account for the Year ended 30th April, 1935.

RECEIPTS.				PAYMENTS.			
	£	s.	d.	£	s.	d.	
Balance at 1/5/34.—							
Special Account	5 13 4	Rent	...	...	18 18 0
Ordinary Account	59 11 10	Artists' Fees	...	...	112 10 0
			65 5 2	Carriage of Pianos	...	...	8 16 0
Subscriptions:—				Expenses of Teas (including Gratuities)	...	...	4 9 3
133 at £1 1 0	139 13 0	Entertainment Tax	...	...	14 19 4
40 at 0 10 6	21 0 0	Printing and Duplicating	...	...	9 14 6
2 at 0 12 6	1 5 0	Postage, Telephone and Sundries	...	...	7 17 7
			161 18 0	Expenses of Members' Night	...	...	18 0 0
Ten Subscriptions	5 7 0	Expenses of Dungannon Concert	...	...	22 2 0
Visitors	23 15 6	Balance at 30th April, 1935.—			
Sale of Programmes	3 1 6	Special Account	...	...	5 13 4
Collection, Members' Night	12 2 6	Ordinary Account	...	...	71 4 8
Bank Interest	0 13 0				76 18 0
Refund of Dungannon Concert Expenses	22 2 0				
			£294 4 8				£294 4 8

I have compared the above account with the books and vouchers of the Society, and certify the same to be correct.

GEORGE E. BAKER, Hon. Auditor,

1935/36 Central Hall Queen's University

Donegall Square Methodist Church

**The Tudor Singers Captain Corrin(lecture) Ethel Bartlett and Rae Robertson
Griller String Quartet The London Ensemble Song recital by May Turtle
followed by the Belfast Singers conducted by John Vine**

Captain C J Brennan conducted carols on Members' Night at which other performers were Miss A Duthie Miss Colette Miss Muriel Childe Miss Dorothea Taylor Mrs Harpur Mrs Woodside and Windsor Male Voice Quartet (Messrs G Craig W Holmes F Capper and M MacAuley)

"The branches in Coleraine and Dungannon continue to do excellent work and a branch has now been formed in Armagh."

1936/37 Subscriptions - 228 at £1:1:0d 74 at 10/6 1 at 12/6 Subscribers 303

The English Singers Norman Stone Jean Pougnet (Pougnet-Pini-Morrison Trio)
**The Isolde Menges String Sextet John and Ella Morel Griller Quartet
Eileen Joyce** (replaced Harriet Cohen who was unable to keep her engagement due to illness)

1937/38 **Maurice Eisenberg and Harry Isaacs Roth String Quartet Roy Henderson
and Gerald Moore The Whinyates String Quartet with Sylvia Spencer(Oboe)
The Grinke Trio Ethel Bartlett and Rae Robertson**

"Members' Night was very successful and was notable for the number of young members who took part. 'The River', a choral work by Alec Rowley, was sung by a choir of about forty with spoken parts by Raymond Calvert and was conducted by Jack McKeown."

"The Society exists for the promotion of the better appreciation of music in Ulster. At its meetings music is performed of a kind seldom heard elsewhere in the Province."

"The Society subscribes to Chester's Library. Members may borrow music free on application, at any of the meetings, to the Hon. Librarian, Mrs H Totton."

1938/39 Great Victoria Street Presbyterian Church

Subscriptions - 278 at £1:1:0d 96 at 10/6 8 at 12/6 Subscribers 382

The New Hungarian String Quartet Engel Lund with Ferdinand Rauter
The New English Singers Lance Dossor Société des Instruments à Vent de
Bruxelles The Griller String Quartet (artists fees £103:5:6)

Members' Night - 30 March 1939 - contributions were from **Mamie Martin** and **Dorothy Ewing Jocelyn Winter** and **Dorothea Mitchell Sandy Faris**
Gordon Warnock with Oscar Rudnitzky and **John Johnston** a group of choral waltzes ("Welcome Spring" - Schubert) and community songs conducted by **Jack McKeown ARCO May Curran Edith Taylor and Frank Capper** were the accompanists

1. Sonata in D minor for violin and piano *Joseph Ghibbs*
(1699-1788)

Adagio Espressivo, Allemanda,

JOCelyn WINTER and DOROTHEA MITCHELL

2. Piano Solos—Study in E, Major *Chopin*
The Chase *Rheinberger*

SANDY FARIS

3. Songs—Wahres glück zweier seelen *Eyvind Alnæs*
In Einem rosen gürtelein *Max Regner*
Weep no more *Handel*
Still the lark finds repose *Linley aye, Iveney*

MAMIE MARTIN

4. Choral Work—"Welcome Spring" *Schubert*
Conductor, JACK McKEOWN, A.R.C.O.

INTERVAL—TEA—

5. Songs—The Puet's Song *Perry*
The Cloths of Heaven *Dunhill*
The Dandelion *Dunhill*

DOROTHY EWING

6. Trio in E flat for Viola, Clarinet and Piano. *Mozart*
(Kegelstatt)

Andante, Minuet and Trio, Allegretto,

GORDON WARNOCK, OSCAR RUDNITZKY,
JOHN JOHNSTON.

7. Community Songs

At the Piano:

May Curran Edith Taylor Frank Capper

Rechstein Grand Piano supplied by Messrs. Vincent.

The
British Music Society of Northern Ireland

SMYTH HALL

Lisburn Road

THURSDAY, 30th MARCH, 1939

MEMBERS' NIGHT

PROGRAMME

ONE PENNY

"Following a suggestion at the Annual General Meeting of the British Music Society of Northern Ireland at the end of the 1937/38 season, a meeting was held in the Presbyterian Hostel, Belfast on 7th October 1938 at which a Gramophone Circle was formed as an addition to the Society's activities."

"The Circle is greatly indebted to those Gramophone Dealers who supplied gramophones and/or records entirely without charge and often at considerable inconvenience owing to the restriction to DC Mains in the Presbyterian Hostel."

Everyone to be measured for gasmasks

The BBC transmits its first television opera

1939/40 War is declared

"The season 1939/40 was a critical one for music societies and the BMS was no exception.

OFFICE-BEARERS 1939-40.

President	Mrs. Herbert Warnock.
Vice-Presidents	His Honour Judge Thompson. Mr. F. W. Oglivie, M.A., LL.D. (Director-General of B.B.C.). Mrs. J. E. MacIlwaine.
Hon. Treasurer	Mrs. P. T. Crymble, 7 College Gardens, Belfast.
Hon. Secretary	Mrs. D. R. Taylor, 20 Malone Road, Belfast.
Hon. Auditor	Mr. George Baker.

COMMITTEE

Retire 1940	Retire 1941
Mrs. E. Dempster	Mrs. A. Campbell
Mrs. H. Totton	Mrs. J. Craig
Mrs. F. McDowell	Miss W. Burnett
Mr. F. Leonard	Mrs. J. C. Mitchell
Mr. M. Maguire	Mrs. C. S. Neill
Rev. G. F. Craig, M.A.	Mr. N. Greeves
Mr. A. S. G. Loxton, Representative of Rural Development Council of Northern Ireland.	

REPORT OF COMMITTEE, 1939-40.

The season of 1939-40 was a critical one for music societies and the B.M.S. was no exception.

An interesting programme had been arranged, but on the outbreak of war the Committee found it impracticable to carry this out owing to black-out conditions and the uncertainty of artists being able to travel.

It was therefore decided to suspend all concerts for a few months and to review the matter in the light of conditions existing at the time.

We were then offered the services of artists engaged by the Royal Dublin Society and it was arranged to hold three concerts in the early part of 1940.

The following engagements were made:—

The Grinke Trio—January 13th.
The Reginald Paul Pianoforte Quartet—February 3rd.
Keith Falkner and Howard Ferguson—February 17th.

After the Grinke concert we met with another difficulty when the Smyth Hall was taken over by the Military Authorities. The Vice-Chancellor here came to our aid and kindly granted the use of the Great Hall of Queen's University for the remaining two concerts. We owe him our warmest thanks.

Another crisis occurred when the recital by Keith Falkner and Howard Ferguson had to be postponed at very short notice. It took place on March 3rd, when we had a record attendance, including a large number of visitors. We hope that many of the latter will join the Society next season.

Our membership has been well maintained in the circumstances and our financial position is very satisfactory.

Our cordial thanks are due to the President and Office-bearers for their work during this critical season, and to all the members whose support made it possible to carry on the work of the Society successfully.

We are indebted to Messrs. Crymble for the use of pianos and to the members of the Press for their valuable notices.

We record with great sorrow the death of Mr. Richmond Noble, which occurred a few weeks ago. Mr. Noble was one of the earliest members and was President of the Belfast Branch for ten years. His work for the Society could not be overrated, particularly at the time when the parent society was wound up and the Belfast Branch was reconstituted as the B.M.S. of Northern Ireland. It was also largely due to him that the country Branches were formed.

We mourn the loss of one for whom all who knew him had the highest regard, and we shall always hold him in grateful remembrance.

EDITH TAYLOR,
Hon. Secretary.

April, 1940.

An interesting programme had been arranged, but on the outbreak of war, the Committee found it impracticable to carry this out owing to black-out conditions and the uncertainty of artists being able to travel. It was therefore decided to suspend all concerts for a few months and to review the matter in the light of conditions existing at the time.

We were then offered the services of artists engaged by the Royal Dublin Society and it was arranged to hold three concerts in the early part of 1940."

The Grinke Trio Reginald Paul Quartet Keith Falkner and Howard Ferguson

"After the Grinke concert we met with another difficulty when the Smyth Hall, Lisburn Road was taken over by the Military Authorities. The Vice-Chancellor here came to our aid and kindly granted the use of the Great Hall of Queen's University for the remaining two concerts. We owe him our warmest thanks."

1940/41 Queen's University - Great Hall

**Arthur Franks and Dorothy Stokes Carrodus Taylor String Quartet
Claud Biggs with songs by Adelaide Beattie**

Belfast Blitz - April/May - 56,000 houses severely damaged and 15,000 homeless

1941/42 **Griller Quartet Benno Moiseiwitsch Lionel Tertis and Gerald Moore
Louis Kentner Renee Collinson Rita Lynch and Kitty O'Callaghan**

1942/43 **Irene Scharrer Harry Isaacs Trio Eda Kersey and Gerald Moore
Griller Quartet Clifford Curzon Isobel Baillie and Gerald Moore
Stratton Quartet Lionel Tertis and Gerald Moore**

1943/44 Sale of 515 membership cards at 1/-

777 Concert tickets - 479 at 21/- and 298 to 'temporary' members at 22/6

"Your Committee has great pleasure in reporting upon a Season which, from artistic and financial standpoints, has never been surpassed in the history of the Society. Increasing applications for membership made it necessary to ask all the artists to give two Recitals on the date of their engagement. Sixteen concerts were therefore arranged and the hall was fully booked for the entire series."



**London Belgian Piano Quartet Leon Goossens and Ivor Newton
Astra Desmond and Mabel Lovering** (replacing the Blech String Quartet)
Noel Mewton-Wood (who replaced Eileen Joyce) **Griller Quartet and
Howard Ferguson Anthony Pini and Gerald Moore Heddle Nash
Eda Kersey and Kathleen Long**

No record of piano hire. Payment to J Vincent and Sons for tuning pianos at Queen's

Extract from a report by John Crossley-Clitheroe (formerly Music Critic, Belfast Newsletter and later Director of Music, Guildford).

"Chamber music concerts under the auspices of the British Music Society in Northern Ireland have been given regularly and frequently, although there have been many difficulties because of travel restrictions. Nevertheless, this organisation has somehow managed to bring to Northern Ireland many of the leading chamber music combinations from England as well as a number of eminent recitalists, both vocal and instrumental".

"Music in Northern Ireland 1939-1944"
HINRICHSSEN'S MUSICAL YEAR BOOK 1945-46
Edited by Ralph Hill and Max Hinrichsen

1944/45 777 concert tickets 453 at 21/- and 324 at 22/6

**Benno Moiseiwitsch Henry Holst and Albert Hardie Douglas Cameron
and Eric Harrison The Carter Trio with Joseph Slater Zorian String Quartet
Leon Goossens and Ivor Newton Iris Loveridge James Johnston and
May Sheppard Cyril Smith and Phyllis Sellick**

1945/46 CEMA(NI) was established - later to become the Arts Council of Northern Ireland

**Ida Haendel and Henry Brockhurst Gethyn Wykeham-George and
Veronica Parker Pierre Bernac and Francis Poulenc** (fee £105:0:0)
**Denis Matthews Kathleen Long Griller Quartet Hirsch Quartet
Peter Pears and Benjamin Britten** (£84:0:0)

The BBC introduced the Third Programme for serious music and drama

84 Maryville Park
Belfast.

23/10/45

2.10 PM. Pretty prompt
Secretary!!

Dear Mrs. Crumple.
The fees are

as follows:

Rostal & Osborn	120 guineas
Blech String Quartet	90 guineas
James Whitehead } Harry Isaacs }	70 guineas
Hungarian String Quartet	110 guineas
Rae Robertson } Ethel Bartlett }	110 guineas
Kathleen Ferrier	100 guineas
Nina Milkins	50 guineas

Yrs in haste as usual
Isabel M. Smith

Rostal & Osborn	£ 126 - 0 - 0
Blech Quartet	94 - 10 - 0
Isaacs & Whitehead	73 - 10 - 0
Hungarian Quartet	115 - 10 - 0
Bartlett - Robertson	115 - 10 - 0
Kathleen Ferrier	105 - 0 - 0
Nina Milkins	52 - 10 - 0
	<hr/> 682 - 10 - 0

1946/47 Payment of 30/- for "carriage of chairs from Museum." Payment to CEMA for hire and carriage of Grand Piano £1:15:0d paid to N Crymble for "tuning and fitting new castors(!) to CEMA piano."

Max Rostal and Franz Osborn Blech Quartet James Whitehead and Harry Isaacs Hungarian String Quartet John Hunt Ethel Bartlett and Rae Robertson Kathleen Ferrier and Gerald Moore (see opposite page)

1947/48 Members' tickets 1/- Concert tickets from 5/- to 25/- All artists gave two concerts

Calvet String Quartet Kendall Taylor Arthur Grumiaux and Leon Degraux Jo Vincent and John Wills Franz Osborn The Czech Trio Ena Mitchell and Daphne Ibbott (combined fee for two concerts £70:7:0)

1948/49 Malone Presbyterian Church and the Whitla Hall of Methodist College

Edwin Fischer London Belgian Piano Quartet Kathleen Ferrier Watson Forbes Pierre Fournier and Ernest Lush (£110:5:0)

1949/50 425 members

**Griller Quartet
Alan Loveday
Elisabeth Schwarzkopf
and Gerald Moore
Denis Matthews
Amadeus String Quartet**

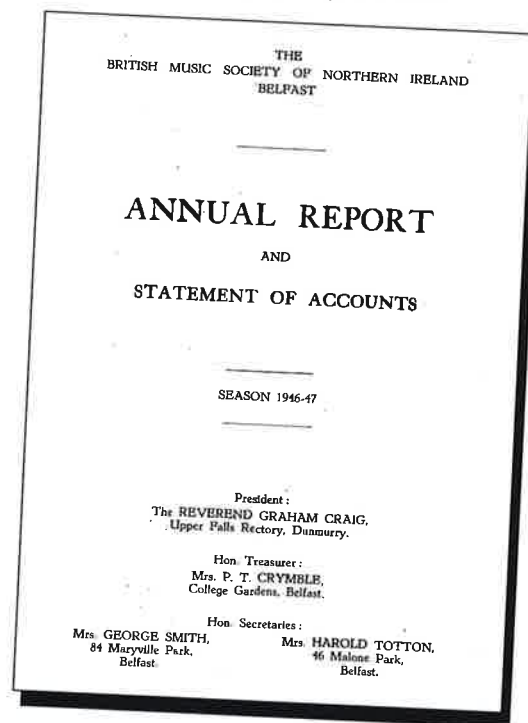
Hire of piano from CEMA £3:3:0

Tuning by M Crymble £1:13:0

Transport of piano £9:0:0



END
OF
PART
ONE



PART TWO - 1950/51 to 1995/96

(+) local artists

(*) lectures

(?) artist booked but may not have performed

1950/51 Season tickets - 494 at 30/- Total cost
£790:16:8d

Pierre Bernac
and Francis Poulenc
Irmgard Seefried
and Frederick Stone
Quintette de l'Atelier
Dr Ivor Keys+ *
Lister Wood+ *
Quartetto di Roma
Phyllis Sellick and Cyril Smith

"The Society is particularly indebted to the Queen's University of Belfast, under whose auspices the recitals were this year held in the Sir William Whitla Hall of the university. The ideal conditions afforded by this fine hall were fully appreciated no less by our visiting artists than by our members themselves."

Society began printing detailed programme notes

THE BRITISH MUSIC SOCIETY OF NORTHERN IRELAND

1950—1951

FIRST RECITAL

under the auspices of
THE QUEEN'S UNIVERSITY OF BELFAST

PIERRE BERNAC
(baritone)

FRANCIS POULENC
(piano)

The Sir William Whitla Hall
FRIDAY, 3rd NOVEMBER
1950



FESTIVAL OF BRITAIN - 1951

In Association with CEMA (Northern Ireland) the Society arranged a Recital held on 29th June in the Wellington Hall.

The artists were

The Griller String Quartet
with Frederick Thurston (clarinet)
Archie Camden (bassoon)
Dennis Brain (french horn)
and Victor Watson (double bass)

Programme consisted of the Howard Ferguson Octet and Schubert Octet

The first LPs introduced by Decca

Festival of Britain, 1951

In association with C.E.M.A. (Northern Ireland) the Society has arranged a Recital to be held on

FRIDAY, 29th JUNE

by

THE GRILLER STRING QUARTET

and

FREDERICK THURSTON (clarinet)

ARCHIE CAMDEN (Bassoon)

DENIS BRAIN (Horn)

VICTOR WATSON (Double Bass)

The programme will consist of the Howard Ferguson Octet and the Schubert Octet

This will be a public Recital, but Members of the B.M.S. will have the privilege of priority booking for themselves and their friends. The most expensive seats will be 5/-, and it is hoped that members will take full advantage of this opportunity of being present at what will undoubtedly prove one of the outstanding musical events of the year.

The Recital will be held in the Wellington Hall, and full details will appear in the Press.

1951/52 Recitals given 'Under the auspices of The Queen's University of Belfast'. Hire of piano from CEMA 528 full members

Wilhelm Kempff Amadeus String Quartet Golden Age Singers
 (Margaret Field-Hyde Eileen McLoughlin Alfred Deller Rene Soames and Gordon Clinton)
Kathleen Ferrier and Gerald Moore Cecil Aronowitz Sheila Randall
Prof Ivor Keys+* Dr Havelock Nelson+* Quatuor Haydn

"The lot of the music critic is a pleasant one when the British Music Society recitals are given and Friday night's recital in the Whitla Hall, the third in the present series, was a delight from beginning to end."



"It was given by the Golden Age Singers and, as their title implies, these singers specialised in music of the Tudor and early 17th century periods. The style of the madrigal and kindred choral pieces of this age is probably the least known of all styles by the general public."

1952/53 **Martinu String Quartet**
Rubbra-Gruenberg-Pleeth Trio
Wilhelm Kempff Melos Ensemble(Octet)
Prof Ivor Keys+ * Maurice Eisenberg
and Ivor Keys Dr Havelock Nelson+ *
Dietrich Fischer-Dieskau
and Hermann Reutter

1953/54 700 full members

Elisabeth Schwarzkopf and Gerald Moore
Bela Siki Laurens Bogtman and Ernest Lush Vienna Piano Quartet
Robert Masters Piano Quartet Dr Havelock Nelson+ * Pasquier Trio
The New Edinburgh String Quartet

On Members' Night "The BMS Choir, conducted by Professor Ivor Keys, will give a programme of old and modern works."

1954/55 846 full members

"Musical scores may be had on loan through our arrangement with the Chester Music Library."

Campoli and Ernest Lush Rosalyn Tureck Vegh Quartet Suzanne Danco
and Frederick Stone The Wigmore Ensemble (Geoffrey Gilbert Jack Brymer
 Jean Pougnet Thomas Carter Frederick Riddle Anthony Pini and Maria Korchinska)
Golden Age Singers Dr Havelock Nelson+ * Prof Philip Cranmer+ *
Bela Siki

IBM introduce the electronic brain for commercial use



Dr. Havelock Nelson

THE BRITISH MUSIC SOCIETY OF NORTHERN IRELAND

1955/56 893 full members

The Wigmore Ensemble (Geoffrey Gilbert Peter Graeme Jack Brymer
Gwydion Brooke Alan Civil Jean Pougnet Frederick Riddle Wilfred Parry)
Gerhardt Husch and Ernest Lush Dr Havelock Nelson+* Zagreb Ensemble
Heather Harper Ralph Holmes and John Streets
Vienna Philharmonia Quartet Solomon London Harpsichord Ensemble
Prof Philip Cranmer+*

THE BRITISH MUSIC SOCIETY
OF
NORTHERN IRELAND

SEASON 1955-56

A SERIES OF

SEVEN RECITALS

to be held in the

SIR WILLIAM WHITLA HALL
(Under the auspices of Queen's University)

at 7.45 p.m.

SUBSCRIPTION :: 30/-

(Please note payment cannot be accepted at the
Recitals. All tickets must be purchased in advance).

GORDON & SON, LTD., BELFAST.

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NORTHERN IRELAND

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1956/57 "Special terms are available to parties from schools and technical colleges"

**Griller Quartet Loewenguth Quartet Prof P Cranmer+ * Rosalyn Tureck
Dr Havelock Nelson+ * Zagreb Ensemble Antonio Janigro Ernest Lush
Robert Golds and Muriel Smith with Daniel Kelly Lisa Della Casa
and Gerald Moore**

1957/58 **Haydn Quartet Stross String Quartet Shura Cherkassky
Robert Masters Piano Quartet Quartetto Carmirelli Lisa Della Casa
and Ernest Lush Gerard Souzay and Dalton Baldwin**

1958/59 **Paul Tortelier and Ernest Lush Pasquier Trio Carmen Prietto
and Hubert Dawkes The Carmirelli String Quartet Annie Fischer
The Deller Consort Alfredo Campoli and Jennie Reddin Denis Arnold+ *
The Melos Ensemble** (Richard Adeney Peter Graeme Gervase De Peyer
William Waterhouse Neill Sanders and Lamar Crowson)

Annual Meeting and Members' Night held in the Sir William Whitla Hall. After the
business meeting a recital was given by William Young (piano) and the Strandtown Girls'
choir conductor William McKnight

Hi-fi introduced

1959/60 Season ticket 40/- 790 full members

**Amadeus Quartet and Gervase de Peyer
Gerard Souzay and Dalton Baldwin
Rosalyn Tureck Ilse Wolf and Martin Isepp
Peter Katin Pina Carmirelli and Pier Narciso Masi
Quintetto Chigiano Smetana String Quartet**

1960/61 Total cost £1,569:16:9d

Members' Night - **The McCready Singers+
Derek Bell+(oboe) and Havelock Nelson+ (piano)**

**Claudio Arrau Ana Raquel Satre and Martin Isepp Pierre Fournier
and Ernest Lush Richard Lewis and Geoffrey Parsons Carmirelli Quartet
Quartetto di Roma Allegri Quartet Clifford Curzon**



Claudio Arrau

1961/62 **The Maurice Brett String Quartet+ and Wendy Berry+(flute)**
Mattiwilda Dobbs and Geoffrey Parsons Stross Quintet Allegri Quintet
Donald Bell and Geoffrey Parsons Moura Lympany Geoffrey Gilbert
and the Wigmore Ensemble Marisa Robles Rosalyn Tureck



Marisa Robles

BRITISH MUSIC SOCIETY OF NORTHERN IRELAND

1962 — 1963

FOURTH RECITAL

under the auspices of

THE QUEEN'S UNIVERSITY OF BELFAST

JOHN OGDON

Pianoforte

SIR WILLIAM WHITLA HALL

Queen's University, Belfast

THURSDAY, 20th DECEMBER, 1962

at 7.45 p.m.

1962/63 674 full members

Joan Dickson and Lawrence Glover John Ogdon Heather Harper
and Havelock Nelson+ The Dartington String Quartet and Janice Williams
György Pauk and Nigel Coxe Dr Bryan Boydell and the Dowland Consort
Quartetto di Roma Bela Siki Amadeus Quartet Emmy Loose
and Martin Isepp



1963/64 477 full members

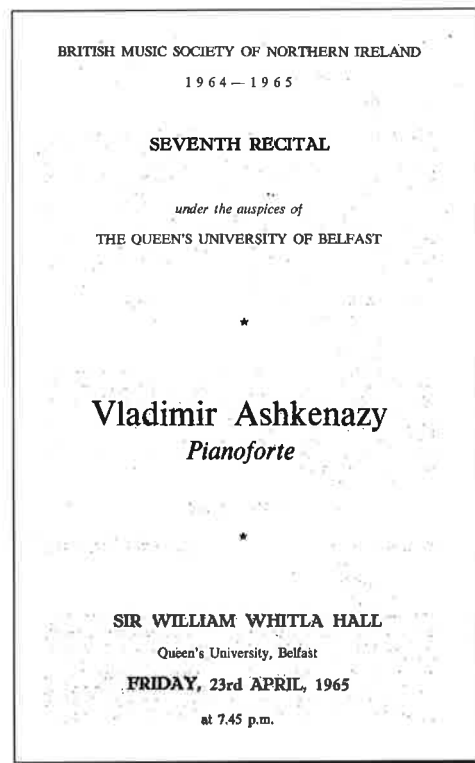
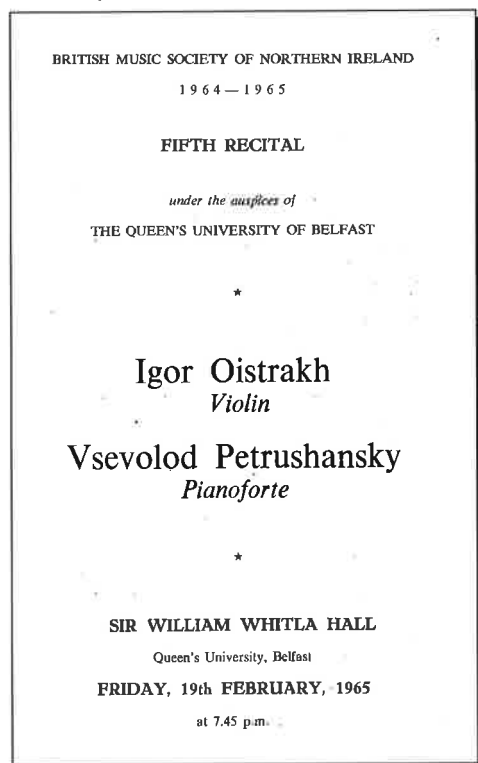
**I Solisti Veneti Lamar Crowson Moura Lympany Richard Lewis and
Geoffrey Parsons Gaspar Cassado and Chieko Hara Max Rostal and
Colin Horsley Aeolian String Quartet**

1964/65 723 full members

"A feature film in colour on Opera at Glyndebourne will be shown after the business of the Annual General Meeting has been concluded."

**Lili Krauss Albeneri Trio Smetana Quartet Warsaw Piano Quintet
Vladimir Ashkenazy Igor Oistrakh and Vsevolod Petrushansky
Lothar Ostenburg and Günther Weissenborn**

BBC2 begins transmission



1965/66 Season tickets 644 at 42/-

Aeolian Quartet and Kenneth Essex Gerard Souzay and Dalton Baldwin
Oromonte Piano Trio Heather Harper and Geoffrey Parsons
Andor Foldes Prague String Quartet Joanna Martzy and Jean Antonietti

1966/67 Details of 'probable' programme content now included in brochure advertising the season

Tamas Vasary Birgit Finella and Nina Walker Allegri String Quartet
The Budapest Trio The Cremona String Quartet John Shirley-Quirk and
Martin Isepp Christian Ferras and Jean Claude Ambrosini Marisa Robles

1967/68 **Bernadette Greevy**
and Havelock Nelson+
The Rostal-Palm-Schröter Trio
Rafael Orozco Eric Hinds+
Edward Beckett+ Michael McGuffin+
and Havelock Nelson+
The Tel-Aviv String Quartet
Benjamin Luxon and David Willison
Paul Tortelier and Maria de la Pau
The Heutling String Quartet
Teresa Berganza and Felix Lavilla

1968/69 Subscription 3 Guineas - 474 full members

Prudence Whittaker+
Violet Twomey and Havelock Nelson+
Rudolf Buchbinder
Josef Sivo and Ivan Erod
The Smetana String Quartet Sestetto Chigiano Ian and Jennifer Partridge
Annie Fischer Mattiwilda Dobbs and Martin Isepp

BRITISH MUSIC SOCIETY OF NORTHERN IRELAND
 1967 - 1968

FIRST RECITAL
 under the auspices of
 THE QUEEN'S UNIVERSITY OF BELFAST
 (A Musicales Concert in conjunction with
 The British Broadcasting Corporation)

BERNADETTE GREEVY
 CONTRALTO

HAVELOCK NELSON
 PIANOFORTE

THE MAX ROSTAL TRIO

MAX ROSTAL	Violin
SIEGFRIED PALM	Violoncello
HEINZ SCHRÖTER	Pianoforte

Sir William White Hall, Queen's University, Belfast
 Friday, 27th October, 1967, at 7.45 p.m.

1969/70 **Mary Sheridan+ Maurice Brett+**
Havelock Nelson+ Ivan Davis
The Quartetto di Roma Nikita Magaloff
The Aeolian String Quartet
Ruggiero Ricci and Ernest Lush
The Munich Chamber Orchestra
Alexander Oliver and Alasdair Graham

THE
 BRITISH MUSIC SOCIETY
 OF
 NORTHERN IRELAND

SEASON 1969-70

A SERIES OF
*Seven
 Recitals*

BRITISH MUSIC SOCIETY OF NORTHERN IRELAND

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1970/71 Total cost £1,752.71

Mark Butler+ Irene Sandford+
Ralph Kirshbaum and Ernest Lush
Trio di Trieste György Pauk and
Peter Frankl Brian Rayner-Cook
and Anthony Saunders
Aeolian String Quartet Radu Lupu
Ralph Kirschbaum and Ernest Lush

1971/72 Subscription £3.25 - 355 full members

Arts Council guarantee against loss £250.00

**Anthony Hopkins* Gervase de Peyer and Peter Wallfisch
Erich Gruenberg and William Glock David Wilde Norma Burrowes+
and Ingrid Surgenor+ Fine Arts Quartet(?) Janacek Quartet(?)
Alfred Brendel(?)**

"The 1971-1972 season presented some problems. The recitals for the most part took place, were very successful and remarkably well attended."

Britain joins the EEC



Norma Burrowes



Ingrid Surgenor

1972/73 **Isobel Baillie** * **'My Career as a Singer'** **Edinburgh Quartet** **Felsen Trio**
Yonty Solomon **Kodaly String Quartet** **Sandra Browne and**
Havelock Nelson **Ralph Kirshbaum and Michael Isador**
The Allegri Quartet

30 January - Bloody Sunday in Derry with 13 killed and 13 injured

21 July - Bloody Friday in Belfast 29 bombs in 65 minutes 9 killed and 130 injured

1973/74 **Hoffman String Quartet** **The Campion Consort** **Chilingirian Quartet**
Lindsay String Quartet **Gerard Souzay (and Dalton Baldwin?)**
Vlado Perlemuter **Jane Manning and Howard Shelley** **Richard Lewis**
Bach Ensemble

First British commercial radio station

Government makes drastic cuts in public spending

1974/75 Subscription £4.00 - 254 full members

'In association with the Arts Council of Northern Ireland.'

William Young+ **Maurice Hasson and James Walker** **Lindsay Quartet**
Allegri String Quartet **Ian and Jennifer Partridge**
Craig Sheppard **Trio di Trieste**

*Ulster workers strike and the end of power sharing
government in Northern Ireland*

1975/76 Subscription £5.00 - 387 members Surplus for the year
£1138.99

Concerts held in the Whitla Hall and the Elmwood Hall

Ulster Soloists Ensemble+ **Eden and Tamir**
Olin Quartet+ **Norma Burrowes and**
Steuart Bedford **Galway Chamber Ensemble**
Cohen Piano Trio **Fou Ts'ong**



James Galway

1976/77 Subscription £7.00

Testore Quartet David Wilde
Kodaly String Quartet Melos Ensemble
Stoika and Dora Milanova De Saram Trio
Elly Ameling and Dalton Baldwin

"In November the weather took a hand in creating new-found hazards for us when the eight players from the Melos Ensemble finally arrived by three different routes just in time to play four movements from a Divertimento by Mozart and the Octet by Schubert in a concert in the Whitley Hall held in conjunction with Festival '76."

1977/78 Subscription £9.00

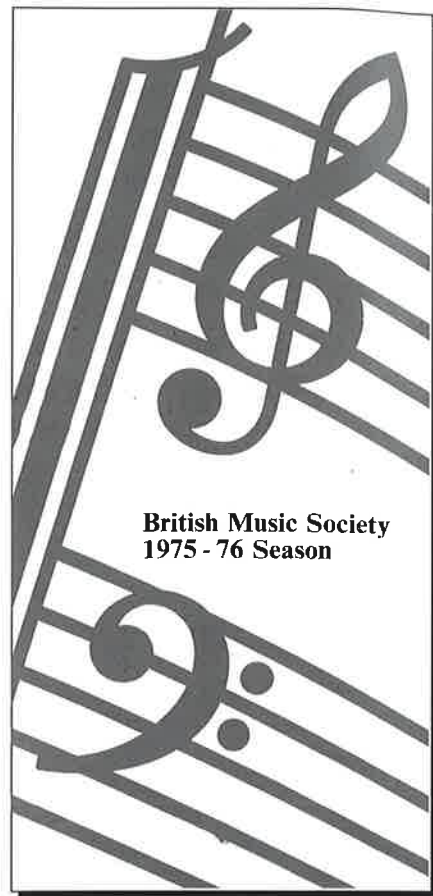
Guadagnini Quartet Marius May and
Imogen Cooper Academy of Ancient Music
New Hungarian Quartet Benjamin Luxon
and David Willison John Lill Suk Trio
Dreamtiger

1978/79 Deficit for the year £240.28

Roy Holmes+ Rita Streich and Carlos Cebro Dartington Quartet
The Parikian Trio Meriel and Peter Dickinson Jeremy Menuhin

1979/80 Subscription £12.00 (senior citizens £9.00 and students £1.00)

The Hunt Trio+ Cantilena Players of New York Dora Schwarzberg
and Victor Derevianko Mitsuko Uchida The Fitzwilliam Quartet
Melos Ensemble Ulster Soloists Ensemble+



1980/81 All concerts at the Elmwood Hall Total cost £4,944.25

Barry Douglas+ Dolmetsch Concertante
Smetana Quartet Erich Gruenberg and
Joanna Gruenberg Imogen Cooper
Alirio Diaz Thea King and Clifford Benson

Introduction of the Compact Disc



Barry Douglas



1981/82 Subscription £14.00

Daphne Arlow+ and Philip Hammond+
The Cohen Trio Myung Wha Chung
Chilingirian Quartet Shura Cherkassky
Ralph Holmes and Howard Shelley
Bernadette Greevy and Havelock Nelson+

1982/83 Elmwood Hall and members Room, Balmoral
Christopher King+ and Christopher Blake+
Lontano Endellion String Quartet with
Shuna Wilson Emer Buckley Walter Klein
Sarah Walker and Roger Vignoles
Philip Jones Brass Ensemble

TV Channel Four opened

THE BELFAST MUSIC SOCIETY

- 1983/84 **Fionnuala and Una Hunt+** **John Lill** **Ian and Jennifer Partridge**
FitzWilliam String Quartet **Maurice Hasson and Ian Brown**
Barry Douglas
- 1984/85 **Phoenix Duo+ (Elizabeth Bennett and Audrey Douglas)** **Peter Katin**
Emma Kirkby and Anthony Rooley **Delme String Quartet** **Robert Cohen**
and John van Buskirk **Nigel Kennedy and Peter Pettinger**
- 1985/86 **The Renaissance Singers** (conductor Ronald Lee+) **Cécile Ousset**
Brian Rayner-Cook and Roger Vignoles **Lindsay String Quartet**
Israel Piano Trio **Sophie Langdon and Shelagh Sutherland** **Nobuko Imai**
Janet Hilton and Anthony Goldstone



Nobuko Imai



Roger Vignoles

1986/87 Subscription £18.00

Subsidised by the Arts Council of Northern Ireland.

In association with The Department of Music at Queen's University

Michael McGuffin+
and Philip Hammond+
The Fairfield Quartet
Linda Hirst and Graham Johnson
Peter Frankl Lontano
Dmitri and Tanya Alexeev
Paul Galbraith



1987/88 Arts Council Guarantee of £4,000.00 and Grant of £2,000.00

Jennifer Sturgeon+ and John McKernan+ accompanied by Geoffrey Pratley
Divertimenti Quartet John Ogdon The Scholars Felix Schmidt and
Annette Cole The Coull Quartet Nigel Kennedy and Peter Pettinger

1988/89 Subscription £24.00 126 members

"In September it was confirmed - less than a month before the season was due to commence - that The Queen's University was to lease the Elmwood Hall to the Ulster Orchestra and that the University's Steinway was to be removed from the Elmwood Hall to the Harty Room and would therefore not be available to the BMS as in the past."



"The BMS had to face the prospect of commencing a new season with the unexpected but inevitable additional costs of hiring premises and of borrowing and transporting the Arts Council's concert grand piano."

Arts Council of Northern Ireland grant for the year - £7,000.00

Nicholas Austin+ The Budapest Wind Ensemble Melissa Phelps and Julian Jacobson The Trio Ravel William Howard Stamic Quartet of Prague The Songmakers' Almanac (Nancy Argenta Adrian Thompson Maureen Brathwaite James Meek and Graham Johnson)

1989/90 BMS changes its image again and introduces the title 'Celebrity Concerts'

"The BMS is very grateful to the Belfast City Council for its generous sponsorship of this season's concerts."

The Arts Council's grant was increased to £12,000.00.

Jacqueline Horner+ and Alan Mills+ Barry Douglas Emma Johnson and Gordon Back The Barbican Trio Endellion String Quartet Madeleine Mitchell and Klaus Zoll Eduardo Fernandez



Barbican Piano Trio



Emma Johnson



1990/91 Subscription £28.00

**Michael d'Arcy+ and Francis King+ The Nash Ensemble Neil Mackie
and Sioned Williams Britten String Quartet Raphael and Peter Wallfisch
Artur Pizarro The Cambridge Musick**

The Society had booked the Amadeus Trio to play in a special Belfast 1991 'Gala Concert' in January. As the artists arrived at the Elmwood Hall an hour or so prior to the concert, Norbert Brainin, the violinist, sustained an injury to his shoulder. At what was in reality the twelfth hour, ARNALDO COHEN, the pianist of the trio, gave a most memorable piano recital for which the BMS will be for ever grateful.

1991/92 Subscription £30.00

**Deirdre O'Hara+ and Elizabeth Bicker+ Peter Katin Janet Hilton
and the Duke Quartet Nobuko Imai and Roger Vignoles
Fine Arts Brass Ensemble Mary King, Adrian Thompson and Iain Burnside
Paul Crossley Takacs Quartet**



Fine Arts Brass



Iain Burnside



1992/93 New Logo designed and used for the first time. Choice of subscription for full or part season.

**Arnaldo Cohen Michala Petri and
Lars Hannibal Raphael Oleg and Philippe Cassard
Vanbrugh String Quartet The Menagerie
with Nicholas Daniel Melanie Armitstead
and Julius Drake Grieg Piano Trio**

Classic FM begins broadcasting



Raphael Oleg

1993/94 Total cost £26,342 - Arts Council grant £12,000

London Mozart Players (Chamber Ensemble) **Sarah Walker and
Malcolm Martineau Chilingirian String Quartet Robert Cohen and
Elizabeth Burley John Lill Local "Young Musicians' Concert"
with Mary Nelson Catherine Harper Adele Carney Gillian McCutcheon
John McKernan and Elizabeth Bicker** (piano)



John Lill

1994/95 **Gemini**(with the Belfast School of Music Junior Music Centre Chorale)
Brodsky String Quartet Ruth McGinley+ Tasmin Little and Martin Roscoe
Gordon Fergus-Thompson The Barbican Trio Chandos Baroque Players
 with **Malcolm Proud** Rachel Beckett Maya Homburger David Watkin
 and **Robin Blaze** Nicola Hall(guitar)

Educational workshops in association
 with the City of Belfast School of Music



Nicola Hall



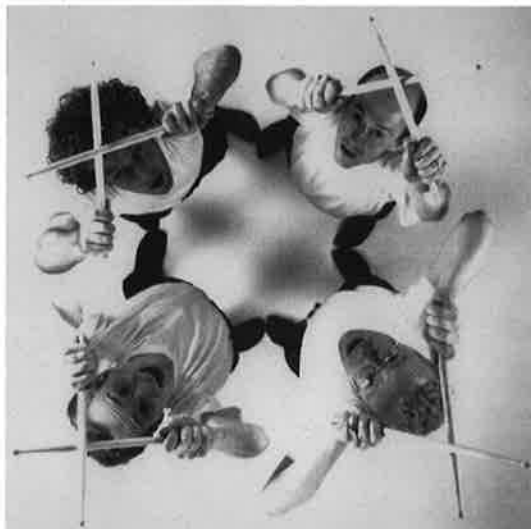
Brodsky Quartet



Tasmin Little



1995/96 75th ANNIVERSARY YEAR



Ensemble Bash



Hagai Shaham

(** arranged in association with the Belfast Festival at Queen's and included in an educational workshop)

Special concessionary rate for students at the Ulster College of Music and the City of Belfast School of Music

John O'Connor Ensemble Bash**

Gustav Rivinius and Philippe Cassard

Suzanne Murphy and Ingrid Surgenor

Skampa String Quartet

The London Grieg Ensemble Hagai Shaham

and Arnon Erez Markham and Broadway



Arnon Erez

Gustav Rivinius



Skampa Quartet



Ralph Markham and Kenneth Broadway



Philippe Cassard



Special Event at Belfast City Hall (by kind permission of the Lord Mayor and Belfast City Council)

CONCERT
and SUPPER

Introductory music by the Hewitt String Quartet.

Recital given by **Aisling Drury-Byrne** and **Una Hunt** together with light music provided by **Dr Michael Swallow**.

Paul Gambaccini moves from Classic FM to Radio 3 whilst Richard Baker moves from Radio 3 to Classic FM!

Record companies cut back on production of classic CDs

Foursome at the Piano

Una Hunt, Aisling Drury-Byrne and Leonard Pugh with Dr. Michael Swallow who played a selection of popular music from the 1920's onwards at the 75th Anniversary Supper.

(Photo: John Harrison Photography)





APPENDICES

BMS 1995/96

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WORKS COMMISSIONED BY THE BELFAST MUSIC SOCIETY

With financial assistance from
the Arts Council of Northern Ireland

1990/91

"PERICHORESIS" MICHAEL ALCORN

The Nash Ensemble

"THE JOURNEY OF THE MAGI" DAVID BYERS

Britten Quartet

1991/92

"THE SONG OF THE MORROW" AUGUSTIN FERNANDEZ

Mary King, Adrian Thompson and Iain Burnside

1993/94

"PHILIP'S PEACE" ELAINE AGNEW

Robert Cohen and Elizabeth Burley



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22	Kathleen Ferrier	Contralto	1951/52 and 55/56 (Photo: Douglas Glass)
23	Griller String Quartet	Quartet	1956/57
30	Paul Tortelier	'Cello	1958/59 and 1967/68
35	Solomon	Piano	1955/56
36	Arnaldo Cohen	Piano	1990/91 and 1992/93 (Anglo-Swiss Artists Management)
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60	Dr. Havelock Nelson	Accompanist	from c1951 to c1981
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67	Ingrid Surgenor	Accompanist	1971/72 and 1995/96
68	James Galway	Flute	1975/76 (Photo: IMG Artists)
70	Barry Douglas	Piano	1980/81 and 1989/90
71	Nobuko Imai	Viola	1985/86 and 1991/92 (Photo: Suzie Maeder)
71	Roger Vignoles	Accompanist	1991/92 (Agent: Ingpen and Williams)
73	Barbican Piano Trio		1989/90 and 1994/95 (Hilary Wade/Festival Arts)
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73	Emma Johnson	Clarinet	1989/90 (Photo: Keith Saunders)
74	Fine Arts Brass	Quintet	1991/92
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74	Iain Burnside	Accompanist	1988/89

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DA CAPO

AN INFORMAL HISTORY OF THE BELFAST MUSIC SOCIETY

1921 - 1996

Price : **£9.50**