



THE  
**LISZT SOCIETY**

*Newsletter*

[www.lisztsoc.org.uk](http://www.lisztsoc.org.uk)

**Nº 119 June 2015**

### **Forthcoming Events**

You may be interested to know that fellow member Olivia Sham will be delivering a talk: 'Recording & Programming Historical Pianos' on **Wednesday 17th June 2015**, 6pm - 7.30pm at the Royal Academy of Music Museum, Marylebone Road, London. She will be describing the research that she has carried out in preparation for a recording of music by Liszt performed on a variety of period instruments. The CD is scheduled for release in October 2015. During the talk Olivia will be playing selections live and from the CD.

This year's Annual Day and Liszt Society Piano Competition has been provisionally scheduled for **Saturday 14th November 2015**, in London. Please make a note of this in your diaries and keep the day free, if possible. Full details will, of course, be circulated to members nearer the time.

As many members will know, for the past three years we have held a very successful Dinner Recital in London in January of each year, in tandem with the Wagner, Berlioz and Alkan Societies. It is hoped that a similar event will be arranged for early 2016, probably hosted by the Alkan Society, to which all Liszt Society members will, of course, be warmly welcomed. Further details will be announced in due course.

Finally, members will be interested to know that the Liszt Society is currently planning a production of Liszt's oratorio *Die Legende von der heiligen Elisabeth*. Matters are still at the planning stage but it is hoped that more concrete information will be released before the end of this year.

Jim Vincent

### **Liszt in London, 1886**

During the course of my further research into the relationship between Franz Liszt and Countess Caroline de Saint-Cricq and her family, I came across a rather charming anecdote as told by Mary King Waddington.

Madame Mary King Waddington was an American author who lived with her husband, the French statesman William Henry Waddington, for several years in Paris just after the French-German war, and who published her experiences in the book "My First Years as a Frenchwoman, 1876-1879", printed in London by Smith, Elder & Co, 1914.

She describes a clever strategy to lure the old master Franz Liszt to play the piano. Her account starts early in 1878 when she meets Liszt for the first time. Mary Waddington and her husband moved to England in 1883 when William became French ambassador to the Court of St. James. The second part of her story happened in the first weeks of April 1886 when Liszt paid his last visit to England. A key person in getting Liszt to play is the German ambassador Count Paul von Hatzfeldt. The Hatzfeldt family were good friends of Liszt.



Madame Waddington, 1878

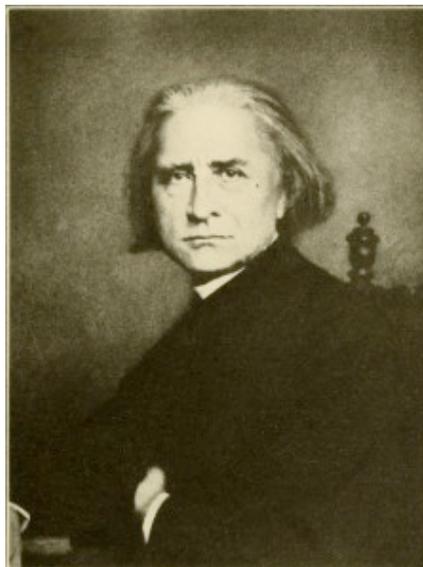
Madame Waddington relates:

“We sometimes had informal music in my little blue salon. Baron de Zuylen, Dutch minister, was an excellent musician, also Comte de Beust, the Austrian ambassador. He was a composer. I remember his playing me one day a wedding march he had composed for the marriage of one of the archdukes. It was very descriptive, with bells, cannon, hurrahs, and a nuptial hymn - rather difficult to render on a piano - but there was a certain amount of imagination in the composition.

The two came often with me to the Conservatoire. Comte de Beust brought Liszt to me one day. I wanted so much to see that complex character, made up of enthusiasms of all kinds, patriotic, religious, musical. He was dressed in the ordinary black priestly garb, looked like an ascetic with a pale, thin face, which lighted up very much when discussing any subject that interested him.

He didn't say a word about music, either then or on a subsequent occasion when I lunched with him at the house of a great friend and admirer, who was a beautiful musician. I hoped he would play after luncheon. He was a very old man, and played rarely in those days, but one would have liked to hear him. Madame M. thought he would perhaps for her, if the party were not too large, and the guests *sympathetic* to him. I have heard so many artists say it made all the difference to them when they felt the public was with them - if there were one unsympathetic or criticising face in the mass of people, it was the only face they could distinguish, and it affected them very much.

The piano was engagingly open and music littered about, but he apparently didn't see it. He talked politics, and a good deal about pictures with some artists who were present.



Franz Liszt, 1867

I did hear him play many years later in London: We were again lunching together, at the house of a mutual friend, who was not at all musical. There wasn't even a piano in the house, but she had one brought in for the occasion. When I arrived rather early, the day of the party, I found the mistress of the house, aided by Count Hatzfeldt, then German ambassador to England, busily engaged in transforming her drawing-room.

The grand piano, which had been standing well out toward the middle of the room, open, with music on it (I dare say some of Liszt's own - but I didn't have time to examine), was being pushed back into a corner, all the music hidden away, and the instrument covered with photographs, vases of flowers, statuettes, heavy books, all the things one doesn't habitually put on pianos.

I was quite puzzled, but Hatzfeldt, who was a great friend of Liszt's and knew all his peculiarities, when consulted by Madame A. as to what she could do to induce Liszt to play, had answered: "Begin by putting the piano in the furthest, darkest corner of the room, and put all sorts of heavy things on it. Then he won't think you have asked him in the hope of hearing him play, and perhaps we can persuade him."

The arrangements were just finished as the rest of the company arrived. We were not a large party, and the talk was pleasant enough. Liszt looked much older, so colourless, his skin like ivory, but he seemed just as animated and interested in everything. After luncheon, when they were smoking (all of us together, no one went into the smoking-room), he and Hatzfeldt began talking about the Empire and the beautiful fêtes at Compiègne, where anybody of any distinction in any branch of art or literature was invited.

Hatzfeldt led the conversation to some evenings when Strauss played his Waltzes with an entrain, a sentiment that no one else has ever attained, and to Offenbach and his melodies - one evening particularly when he had improvised a song for the Empress - he couldn't quite remember it. Wondering if there were a piano - he looked about. There was none apparently. "Oh, yes, in a corner, but so many things upon it, it was evidently never meant to be opened."

He moved toward it, Liszt following, asking Comtesse A. if it could be opened. The things were quickly removed. Hatzfeldt sat down and played a few bars in rather a halting fashion. After a moment Liszt said, "No, no, it is not quite that." Hatzfeldt got up. Liszt seated himself at the piano, played two or three bits of songs, or Waltzes, then, always talking to Hatzfeldt, let his fingers wander over the keys and by degrees broke into a nocturne and a wild Hungarian march.

It was very curious; his fingers looked as if they were made of yellow ivory, so thin and long, and of course there wasn't any strength or execution in his playing - it was the touch of an old man, but a master - quite unlike anything I have ever heard.

When he got up, he said, "Oh, well, I didn't think the old fingers had any music left in them." We tried to thank him, but he wouldn't listen to us, immediately talked about something else. When he had gone we complimented the ambassador on the way in which he had managed the thing."

A detailed description of Liszt's last time in London can be found in the *The Musical Times*, May 1, 1886, Vol. 27, No. 519, pp. 253-259.

Gert Nievald, Netherlands

## Two contrasting recordings of Liszt's Requiem

Some years ago I discovered the Liszt Requiem and fell in love with it. Liszt wrote the majority of it towards the end of the 1860s with the Libera Me completed in 1871. It is a remarkable mix of styles. One can detect the strong influence of Gregorian chant and the influence of older church composers but there is also much of Liszt's own late, stark style, as also found in the *Via Crucis* and other choral and piano works of Liszt's last years. The Libera Me in particular exemplifies this late style and can sound harmonically quite shocking in parts even today. Only a composer of Liszt's genius and forceful personality could, I feel, have forged these very different elements into a coherent whole. With the exception of one or two moments, for example the first section of the Sanctus, the level of inspiration is remarkably high throughout. The work is written for male choir, four male soloists (two tenors, baritone and bass), organ and brass (ad libitum). As one would expect it is a deeply personal and heartfelt work. Anyone familiar with the great requiems of Verdi and Berlioz and the more consoling works of Faure and Brahms would be staggered, I suspect, to encounter, for the first time, Liszt's utterly individual account.

Having discovered this work I bought a recording of the piece on the Hungaroton Classic label (HCD 11267). This version is performed by the Hungarian Army Male Voice Chorus under János Ferencsik. Recently I purchased another version conducted by Yves Parmentier with the Chorus of the French Army French (Adès 14.159-2). The two recordings are so different that I thought it might be interesting for fellow members to read a few words about their respective merits.

As one might expect in this music, the Hungarians wear their hearts on their sleeves. It is a very full-blooded, passionate performance. The choir is not quite of the same quality as the French Army Chorus and is just occasionally slightly out of tune and, in part, the same can perhaps be said for the soloists, but the passion that they bring to the work is more than enough compensation. I personally rather like their slightly rough and ready rendition as it gives very much the impression that this is music for the church (as sung by a church choir not a professional cathedral choir) rather than music for the refined well-heeled atmosphere of the concert hall - which is just as it should be.

Yves Parmentier takes a very different approach indeed. This is a highly contemplative and meditative account treating it, quite rightly, as a deeply spiritual piece. Here we are not in church but rather in the rarified atmosphere of the monastery. The singing is refined throughout, with many instances of beautiful nuancing of volume and texture. The soloists are excellent, especially the splendid French baritone Lionel Peintre. All in all it is a more polished and well-rehearsed account than the Hungarians but, at times, one might wish for just a hint more of the unrestrained passion that the Hungarians bring to their performance. The Requiem is followed in this account by Liszt's own short "Postlude" to the Requiem for

solo organ. And as a bonus, the CD includes Liszt's version of *Psalms 129* - once again a deeply contemplative and moving account sung by Lionel Peintre.

The opening Kyrie is very fine in both versions although the French recording plumbs greater depths and is rather more subtle. The French version seems quite a bit slower, achieving a rather timeless quality, especially towards the end of the movement, but surprisingly, when one consults the booklet timings, one finds that it is only 10 seconds longer!

The long Dies Irae movement is the very heart of the work. Here the French really are considerably slower. They take almost nineteen minutes whilst the Hungarians only just exceed sixteen minutes. The French version has a noble, massive effect - but paradoxically is very tender in parts - whereas the Hungarians make perhaps a little more of the dramatic possibilities of the text. I find both very moving but the French forces have the edge in terms of quality of singing. The last three sections of the Dies Irae have a remarkable similarity to the *Via Crucis* and make use of the walking bass motif that Liszt frequently uses in *Via Crucis* for the perambulation sections between one station of the cross and the next.

Once again, in the Offertorium section, the French are considerably slower, taking over nine minutes whereas the Hungarians take only eight minutes. The French version is very fine here, achieving some most magical sound effects with some lovely interplay between choir and organ, but the Hungarians are equally fine in their own way creating a very personal and heart-felt rendition of this prayer.

Surprisingly, in the Sanctus, the French are actually quicker, for once, than the Hungarians, taking just under six minutes whereas the Hungarians take nearer seven. Nonetheless, in the Sanctus - and also in the following Agnus Dei movement - the respective forces display the same qualities that run through their performances as a whole: the French, rather austere, cool and very well sung; the Hungarians, warmer and more tender and not, perhaps, quite so refined musically.

The Libera Me begins softly but is very quickly disrupted by some quite brutal and jagged rhythmic outbursts from chorus and organ - in fact the whole movement (which is quite short) is an alternation between the soft plaintiveness of the Libera Me prayer and the terrors of death and judgement. After a final, agonizing outburst of chorus and organ Liszt concludes the work with a very few bars of hushed, consolatory organ solo.

The Hungarian forces are extremely good here - utterly convincing in their passion for the music. The French are also excellent, the choir very well rehearsed and the organ makes a most thrilling sound.

So, two very different versions. Which one to choose? Well, I would not want to be without either of them for I find each has something very fine to offer. The French - cooler, starker, more grand in feeling, austere, slightly impersonal, better sung; the Hungarians - a highly personal rendering, more intimate, warmer, but not quite of the same musical quality. But a word of warning - you will probably have considerable trouble (as I did) in tracking down a copy of the French Army disc as it was released as long ago as 1989 and has long been deleted from catalogues. I managed to get a copy from an American company that specializes in vintage recordings. The Hungaroton version - albeit an even older recording (dating from 1966!) is still, surprisingly, freely available.

I urge you to get hold of a recording as this is a wonderful work which I find constantly fascinating, rewarding and consoling.

Jim Vincent

## A few reflections on the differences between *Première Année de Pèlerinage* and *Album d'un voyageur*

I give here a few brief thoughts on the differences between the *Première Année de Pèlerinage* and the *Album d'un voyageur*. The differences are many:

### Première Années de Pèlerinage

1. Chapelle de Guillaume Tell
2. Au lac de Wallenstadt
3. Pastorale
4. Au bord d'une source
5. Orage (instead of)
6. Vallée d'Obermann
7. Eglogue (instead of)
8. Le mal du pays
9. Les cloches de Genève

### Album d'un voyageur

5. La chapelle de Guillaume Tell
2. Le Lac de Wallenstadt
- Fleurs mélodiques des Alpes No. 3
3. Au bord d'une source
1. Lyon
6. Vallée d'Obermann
7. Psaume
- Fleurs mélodiques No. 2/Fantasia romantique
4. Les cloches de G\*\*\*\*\*

*Orage* replaced *Lyon* in the sense that *Orage* depicts a storm, while *Lyon* depicts a political storm (uprising). *Eglogue* was written already in 1836, but Liszt left it out of the *Album d'un voyageur* for some reason. In the end though, he replaced the sacred consolation *Psaume* with the more profane consolation of nature in *Eglogue*. *Pastorale* and *Le Mal du pays* both use material from *Fleurs mélodiques des Alpes* and *Fantasia romantique*.

The remaining pieces are all more or less revised versions of the corresponding pieces in *Album d'un voyageur*. Of these, *Au Lac de Wallenstadt* and *Au bord d'une source* are virtually unchanged while the others differ quite a lot from their original versions. I can recommend Leslie Howard's Hyperion recordings of *Album d'un voyageur* (volume 20) and *Première Année de Pelerinage* (volume 39). They are both outstanding.

I see the *Première Année* as focused around his early relationship with Marie d'Agoult and their travels together, with the cycle ending with the birth of Blandine. *Album d'un voyageur* is wider in concept since it begins with a political piece (*Lyon*) and ends with a religious piece (*Psaume*).

In the *Première Année*, the first piece, the *Chapelle de Guillaume Tell*, acts like an entry to Switzerland. There then follow three love pieces in A flat - E - A flat (just like the three *Liebesträume*). *Orage* is maybe the key piece (a big love quarrel). After that another triptych appears with *Vallée d'Obermann* (E minor/major) *Eglogue* (A flat) and *Le Mal du pays* (E minor). It is a feeling that paradise is lost, but some consolation is found with *Les Cloches de Genève*, celebrating the birth of Blandine. But *Les Cloches* has been heavily revised, and I suspect that the original version depicts a romantic boat ride on the lake (with the church bells in the distance). In the final version we hear an entirely different melody accompanied by harp-like broken arpeggios. Maybe it is supposed to represent Liszt's pride at becoming a father or it could simply depict the silhouette of Geneva? Who knows? But I am pretty sure that he wanted to erase the most intimate memories of Marie d'Agoult in the final version - certain passages may have been too painful to retain and/or needed a re-interpretation.

To sum up, *Album d'un voyageur* is more like a travelogue while *Première Année de Pèlerinage* may be Liszt's musical response to Daniel Stern/Marie d'Agoult's "Nelida"?!

Mikael Rasmussen, Sweden

# CD REVIEW

## Franz Liszt - Works for piano

Vicenzo Maltempo - piano

Gramola 98861

One of the good things about the digital revolution is that you can now listen to things online. As a result of my recently joining the free version of Spotify, I have been able to track down numerous recordings that I'd like to buy and sample them prior to buying them. It has also been interesting for listening to alternative recordings of works which I am already familiar with. The only problem with this service is the adverts which are often really irritating - although if I was to sign up and pay monthly, these would cease to be a problem! I will also point out that I am impressed with the selection of classical music available on this service which included many things which I would not have expected (the complete piano works of Ethyl Smyth, to name but one).

Recently I have been very impressed with the young Italian pianist Vicenzo Maltempo's recordings of the Alkan Opus 39 Études (including the amazing *Concerto for solo piano*) on the Piano Classics label. A brief look through his discography brought up a CD of works by Liszt that he recorded for the Gramola record label in 2012. The disc contains a mixture of both original works and transcriptions and includes the incredibly virtuosic *Tarantelle di bravura* on La Muette von Portici (after Auber).

The disc starts with *Les jeux d'eaux à la Villa d'Este* from the 3rd book of the *Années de Pèlerinage*, S162. This is wonderfully played, very nicely phrased and suitably pious sounding. Next is the amazing *Réminiscences de Norma* S394, after Bellini. Looking at the timings for this piece, it typically takes around 16 minutes to play. However, here the timing is 17 and a half minutes. This isn't because overall the speed is slow; it is that the slow sections of the work are taken slowly. There is a lovely singing quality to the playing here and the section marked *piu lento, quasi timpani* is extremely well played, as is the *arpeggiando* section (which Busoni liked so much). There is a feeling of space between the notes in this great performance of a great work.

Next, in an utterly different style is the Polonaise No. 1, S223. This piece really is melancholy and this is made very clear in this particular recording - Mr. Maltempo has obviously given this recital a great deal of thought. There is a real feeling of atmosphere, similar to that which he brought to the Alkan recordings I mentioned earlier. The Polish elements also seem to be more prevalent in this recording than is often the case - perhaps this has something to do with the pianist's dance-like phrasing.

The fourth track on this disc is *Soirées de Vienne No. 6*, S427, based on Schubert's Valses written at various points in his life. Once a popular showpiece, it is much less often heard these days, let alone recorded. Again, the dance-like qualities of the piece are emphasised here and this is very well played. There is something cheerful about this piece and this is made obvious here in this recording, especially in the final half minute or so.

Then comes the fearsomely difficult *Tarantelle di bravura* on La Muette von Portici (after Auber), S386. In this recording Mr. Maltempo follows the earlier version without the interesting harmonic diversions associated with Liszt's later life. This is phenomenal playing - nearly outstripping Cziffra's recording from 1959 for sheer jaw-dropping virtuosity, especially in the last section - and I have to say with infinitely superior sound and a much better sounding piano! The sheer speed of the repeated notes is astonishing. Again here, the slower sections (such as there are in this piece) are slow but the whole thing holds together extremely well. This could be described as a swashbuckling performance!

Following this, there is a change of pace with the second of the *Grande Études de Paganini*, S141, based on Paganini's Caprice No. 17. Again, the sheer exuberant virtuosity is clear here and the piece is dispatched rapidly and cleanly in a very good recording. In a similar vein of virtuosity to the *Tarantella* earlier on, next is the solo piano arrangement of *Totentanz*, S525, which seems to be enjoying something of a resurgence in recordings of late. This piece seems to suit Mr. Maltempo's temperament perfectly and he dispatches it with aplomb without any thought for the technical difficulties. He starts at such a pace that you wonder if he can continue at that speed but he does maintain it. No details are omitted and the many changing moods of the piece are well displayed in this recording. The main statement of the theme, following the introduction, sounds edgy and sinister (especially the trills in the base) which sets the piece up nicely for the ongoing variations. The *Dies irae* is made to stand out around the accompaniment which is markedly different to some other recordings I have heard. I have not made much comment throughout this review of the beauty of sound but this is apparent in all the pieces played on the disc - the little Andante section of this track (bars 144 - 158) is an especially good example. Overall this is a stunning performance of a piece which finally seems to be getting the recognition it deserves.

The final piece on the disc is the famous transcription of the *Liebestod*, S447, from Wagner's *Tristan und Isolde*. This starts very quickly in comparison to the majority of recordings I have heard and again here, the fluidity of Mr. Maltempo's playing comes across. This is a lovely recording and the crescendo at the end has a huge surge of power. He then brings down the volume very effectively to the quiet, reflective conclusion in B major.

The recording runs for more than 80 minutes. I urge you to buy or download a copy because this is a really exciting and interesting disc by a fantastically gifted pianist. I'd also recommend his Alkan recordings without hesitation. Obviously, this review disregards sound quality as I was playing a compressed audio file via a tablet computer or on my laptop, albeit one with an attached speaker. I also can't comment on the booklet notes as there are none!

Jonathan Welsh

## CD REVIEW

### **Liszt - Transcriptions for piano of songs by Schubert, Mendelssohn and Chopin**

Els Biesemans - fortepiano  
Genuin Classics GEN 14322

As regular readers of the newsletter will know, I have often advocated the benefits of hearing Liszt's music played on pianos that are contemporary with the date that the music was written and performed. It sheds a completely different light on the music and the style of performance. I would almost go as far as to say that it is essential for any pianist who intends to play music written before 1850 on the modern piano to first hear it played on a period instrument. Personally, I find that too many pianists play early Liszt as if it was written for a modern concert grand piano - and the result is that it is far too loud and overwhelming. So, I was intrigued to hear this disc which was sent to me by the pianist Els Biesemans, who has a particular interest in the fortepiano.

The instrument used on this disc is a restored 1835 fortepiano made by Aloys Biber in Munich. The programme consists of Schubert's *Winterreise*, preceded by *Auf dem Wasser zu singen*. This is followed by five lieder by Mendelssohn, and the *Six chants polonais* by Chopin. Liszt's own *Liebesträume* No. 3 concludes the programme.

It has to be admitted that the piano sound takes a little getting used to. The first piece, in particular, sounds rather jangly and muddy for the first minute and a half. But thereafter,

everything is delightful. The delicate sound and timbre are ideally suited to this music. The feeling of *Winterreise*, so skilfully recreated by Liszt, is wonderfully expressed. And the Mendelssohn songs are a sheer delight. I have to admit that I was unsure how the Chopin songs would sound being played on a fortepiano but they, too, are beautifully performed and are refreshing to the ear. The whole disc is like a sorbet taken to refresh the palate after a dose of heavy food!

The piano sound may not be to everyone's taste but I would thoroughly recommend this disc nonetheless as an insight into how music of this era may have sounded in its day, and how important it is to have an understanding of that for the correct performance of it today.

Jim Vincent

## MEMBERS' LETTERS

The Liszt Society has changed very little - if at all - over the thirty years or so that I have been a member. We have stayed with the tried and trusted formula of issuing a high-quality Journal each year, in two volumes, plus quarterly newsletters; staging an Annual Day in London, usually in November or December, and other occasional events throughout the year; and publishing further volumes of music in the much-admired Hardie Press series of Liszt Society Publications. One notable addition to our activities in the past few years has been the introduction of the annual 'Dinner Recital', organised in tandem with a number of other music societies.

But although the Society has changed very little, the world around us has changed considerably. A large range of music scores and articles can be accessed (and often downloaded, depending on copyright restrictions) at the click of a button. A vast variety of recorded music can be obtained via the Internet through such sites as iTunes and Spotify; and YouTube offers huge amounts of fascinating archive and contemporary film footage of performers past and present. Most people nowadays (with the exception of myself!) seem to communicate through Twitter and Facebook and other similar channels rather than through older, rather outmoded methods.

In short, this has led me to wonder whether we as a Society should be thinking of changing the way that we operate, with the especial aim of trying to attract new, younger Liszt enthusiasts (of which there are many, if Youtube is anything to go by) to join the Society. I fear that currently we offer very little to attract those who have grown up in a digital world.

I am not in favour of 'change for change's sake' and I am certainly not suggesting that we abandon the popular format that we have followed for many years, but I would be interested to hear from members with any suggestions about how we might augment our current activities so as to draw in a wider circle of Liszt admirers and especially those who have grown up in a modern world and who may feel little empathy with what we currently offer.

I should be very interested to hear other members' views expressed through the Letters' Page of our excellent newsletter.

Miss Hebe M. Perc

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I wonder if fellow-members might find the following items of interest?

Firstly, I was asked to write liner notes for a Stephen Cleobury organ CD (including Liszt) that has just been released by the King's College Cambridge label. Please visit the following web address for full details: <http://shop.kings.cam.ac.uk/product-p/30000134.htm>

The CD features Liszt's *Fantasia und Fuge über den choral Ad nos, ad salutarem undam*, in addition to Reubke's Organ Sonata and another by Mendelssohn. I ended up writing a 2500 word essay for the notes, which members might enjoy.

I also recently wrote an essay for the Lancet (Psychiatry) on the theme of 'Music and Madness.' Liszt features quite prominently in the essay, as do Goethe, Schubert, the Faust legend, and several other themes of interest to Lisztians. I believe the essay has open access, so anyone can read it free of charge at: [http://www.thelancet.com/journals/lanpsy/article/PIIS2215-0366\(15\)00187-X/abstract](http://www.thelancet.com/journals/lanpsy/article/PIIS2215-0366(15)00187-X/abstract)

Dr Conor Farrington

## **CONTACT DETAILS**

Letters and articles for the Newsletter, Membership Applications and Renewals, and Enquiries:

Jim Vincent

The Membership Secretary

The Liszt Society

3, Offlands Court

Moulsford

Oxon OX10 9EX

United Kingdom

Tel: +44 (0) 1491 651842

[memsec@lisztsoc.org.uk](mailto:memsec@lisztsoc.org.uk)

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