

THE MAGAZINE OF WORTHING SYMPHONY ORCHESTRA • SUMMER 2021

music

MATTERS

**STOP PRESS
CONCERTS
RETURN!
SEE INSIDE**

**WE DO LIKE TO
BE BESIDE THE
SEASIDE**

A Seaside Concerto

**BENEDETTI
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SOCIETY**

Supporting WSO



The sunniest of welcomes !

As I sit writing my Chairman's introduction to this edition of *Music Matters*, the sun is shining, the birds are singing and all looks right with the world, if only this were true, but I am in an optimistic frame of mind.

I am always buoyed up by living in such a wonderful location as Worthing. We have the beautiful South Downs to the north of us and the majestic sea to the south. In the summertime what could be nicer than a deckchair on the prom watching the waves lap over the pebbles, while you try to defend your ice cream from the greedy squawking seagulls.

While strolling along the prom, please be sure to stop and admire the work done by **Pamela and Eddie Hurcombe** on the WSO planter which is number 39 by the pier. These planters bring a splash of summer colour but require a lot of work, so thank you Pamela and Eddie for the Frederick Delius' 'A Walk to the Paradise Garden' themed planter.

This publication of *Music Matters* is therefore inspired by the music of the sea and the 1907 music-hall song "Oh I Do Like To Be beside The Seaside". I am partially thinking of the verse:

*"Oh! I do like to be beside the seaside!
I do like to be beside the sea!
Oh, I do like to stroll along the Prom, Prom, Prom!
Where the brass bands play, "Tiddly-om-pom-pom!"*



Of course, I would substitute the brass bands for the Worthing Symphony Orchestra although I am sure we have never played "Tiddly-om-pom-pom!" but I would need to check with John Gibbons about the "Tiddly" part.

Music Matters is being published a little later than originally planned as we, the WSO Trustees, have been working hard with Worthing Theatres Trust to enable concerts to return. We didn't want to go to press until we had some positive news to share with you - and I am delighted to let you know that two concerts will be taking place this year - In October and November. **John Gibbons shares further details on page 4.**

While the magazine has been on hold, we received the sad news of the passing of **Sam McCarthy-Fox**, a valued member of the front-of-house (and behind-the-scenes) team at Worthing Theatres, and a familiar face to so many of us. **Gemma Nethersole**, a friend and colleague of Sam's has written a moving tribute to him which you can read on page 8. Sam was a great supporter of WSO and we are going to greatly miss his smiling presence at concerts.

On the subject of valued supporters, I'd like to offer a huge vote of thanks to **Worthing Symphony Society**. The WSS was set up to offer promotion and financial support of Symphony Concerts by WSO and through the years has been an invaluable partner in everything we do. As we recover from the pandemic, their help and encouragement is needed more than ever and I would like to state how much we appreciate all that they do and their generous sponsorship of this edition of *Music Matters*.

I hope that you enjoy this latest issue of the magazine, and I look forward to seeing you all at the Assembly Hall on Sunday 10th October for the first concert, which we are sure will be a brilliant, uplifting and entertaining occasion for us all. Please keep checking our website for the very latest updates – www.worthingsymphony.org.uk

Until then please stay safe and well, my dear musical friends ... we cannot do what we do without you.

Paul Baker

Chairman
Worthing Symphony Orchestra



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Part 6 of our ongoing series.

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SEAFRONT PLANTER UPDATE

It's blooming lovely!



Worthing Symphony Society is proud to sponsor this edition of *Music Matters*. To find out more about the Society and the work it does in support of Worthing Symphony Orchestra see page 6.



Music Matters is published by Worthing Symphony Orchestra - the professional Orchestra of West Sussex – staging an annual season of 8 concerts at the Assembly Hall, Worthing

WSO is supported by Worthing & Adur Councils and WTM – Worthing Theatres and Museum.

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BACK IN OCTOBER!

“We are delighted to announce that we have concerts planned for October and November and then monthly from January 2022. The trustees have been faced with complex decisions about how best to proceed with orchestral concerts in the Assembly Hall and have consulted widely on what measures we need to take in order to welcome back all our loyal audience.”

JOHN GIBBONS

The autumn concerts will take place on **Sunday 10th October 2021 - ‘Return of the Symphony’** and **Sunday 14th November 2021 - ‘Renewal and Remembrance’** at the usual time of 2.45pm.

While we all hope that cultural life will not be further affected by Covid-19, WSO has to be realistic in its plans in order to offer audience and musicians the best possible conditions with which to enjoy the thrill of live orchestral music again.

We have suspended the WSO season tickets for the moment and will be selling both autumn concerts as individual events. Whilst many of our audience appear very relaxed about social distance and masks, others are understandably nervous about large gatherings of people. The Assembly Hall will be ‘fogged’ just before concert day (a process that kills Covid for 3 days) and we anticipate that the double vaccinated Cultural Passes will be in operation by the autumn. Furthermore, we have arranged the seating so that those who would like more distance in front and behind them can sit in the back half of the stalls whilst others are able to sit in the front stalls and balcony as normal.

This seating plan reduces the number of seats available for sale, but we believe offering a choice of seating which includes some socially distanced seating is more important at this stage than attempting to achieve a break-even point through mass ticket sales.

We have dates booked for 2022, including the Viennese New Year concert on Sunday 2nd January, but will not announce concert details until the middle of the autumn when we have had a chance to assess take-up for the October and November concerts.

I have been chatting to various members of the orchestra over the last couple of weeks and we are all very excited by the prospect of making live music again in the fabulous Assembly Hall, and welcoming our loyal audience back to our concerts. Some of our players have been forced to move out of the music industry whilst most of us have spent an inordinate amount of time on Zoom and other online platforms teaching, rehearsing and lecturing.

I managed to return to Latvia in June and have completed three CDs this year: two of the orchestral music of William

Wordsworth, and the third of Malcolm Arnold’s *Ninth Symphony*, together with the world premiere recording of his *Grand Concerto Gastronomique*, which WSO performed in the Assembly Hall with Eater, Waiter, and food from the Indigo Restaurant in October 2015.

We hope that booking for October and November will open for WSS members at the start of September, general booking opening a week later. We await confirmation of exact booking dates as we go to press.

.....
To guarantee getting details of how to book, join the orchestra’s mailing list by sending an email to info@worthingsymphony.org.uk. Concert details will be available on the WSO website in due course www.worthingsymphony.org.uk



A world of seaside music

If you are a regular WSO concert-goer, then cast your mind back to the afternoon of Sunday 2nd April 2017 when a very special concert took place.

It not only paid homage to Worthing musician and world-renowned keyboard wizard **Keith Emerson** (who had died the previous year) but also featured the premiere of a remarkable new work.

Musical Director John Gibbons had commissioned Sussex composer **Paul Lewis** to write a Concerto to mark WSO's 90th Anniversary season. The result was a glorious celebration of Worthing's seaside legacy in Lewis's **Seaside Concerto**.

The local seaside connection was strong in that concert. On an Assembly Hall stage with its iconic and familiar seahorses either side, John Gibbons and the musicians of WSO, set about celebrating the life and work of Keith Emerson (who had grown up here, by the sea). Then of course Paul Lewis himself had been born and raised just along the coast at Brighton.

The Emerson tributes came in the shape of *Hoe Down*, *Handel in the strand*, *Maple Leaf Rag* and *Lieutenant Kije's Troika sleigh ride*. All four had been interpreted and adapted by Emerson in his trailblazing prog rock style – to worldwide acclaim and fame with supergroup Emerson, Lake and

Palmer, or 'ELP' to John Gibbons, who told us they had been an integral part of his listening youth.

Then the *Seaside Concerto* made its much anticipated debut. Orchestra and conductor at the ready and the Mighty Wurlitzer organ emerging up through the stage after the music had begun, with the brilliant **Richard Hills** already seated. What an entrance!

As Paul Lewis wrote in the programme notes:

"Seaside Concerto is a celebration of a world of seaside music, now vanished, that I witnessed as a child. My violinist mother and her siblings played in silent movie picture houses in London in their teens, and with the advent of talkies my Aunt Gladys performed interludes on the Mighty Wurlitzer between films.

After moving to Brighton at the outbreak of World War II, the family remained leading members of the light music scene along the Sussex coast from Hastings to Worthing for over forty years, my mother, my Uncle Sam and his wife also playing in the Worthing Municipal Orchestra, now the Worthing Symphony Orchestra for whom this work was written."

What followed was an extravaganza of a concerto which aurally conjured up images of buckets and spades, sandy beaches, ice creams, kiss-me-quick hats and fish and chips.

The first movement **HORRIFICOSO!** (the clue is in the title) with powerful organ chords, gongs and kettle drums, reminded one of gothic horror films and ghost train rides on the pier.

The softer *SENTIMENTAL BALLAD* was reminiscent of holiday romances and dancing cheek-to-cheek in the local ballroom, while the third movement - *SCHERZO-ON-SEA* brought to life all the fun of the vintage seafront with the help of the old-time popular song *'Oh I do like to be beside the Seaside'*.

During the exuberant applause from a thoroughly delighted audience, Paul Lewis appeared on stage and ceremoniously presented a stick of rock to Richard Hills, another for John Gibbons and another to acting Orchestra Leader (in Julian Leaper's absence) Alison Kelly. Then producing a fourth from his pocket, he proceeded to use it as a baton to conduct the audience in singing a chorus of *'Oh I do like to be beside the Seaside'*.

John Gibbons went on to perform the **Seaside Concerto for Orchestra and Wurlitzer** (to give it its full monicker), a second time with Richard Hills, and the hope is that it will one day again be played, and hopefully recorded, by WSO.

MARTHA MORRIS

This is an adapted and abridged version of what was originally a much longer article. However the late inclusion of updated Concert information and our tribute to Sam McCarthy-Fox has meant that some content had to be cut. To anyone who submitted an article to Music Matters that has not appeared, please rest assured that it will be published in a future edition.



SIDE-BY-SIDE WITH WSO

In the early 1980s, the then WSO Music Director Jan Cervenka came to realise that, for the Orchestra to survive through the rest of that decade and beyond, a new kind of financial and logistical support structure was needed.

Ticket revenue never has and never will bring in sufficient income to cover the costs of staging a season of orchestral concerts here in Worthing.

Professional musicians and soloists of the calibre of those we have been privileged to see and hear in the Assembly Hall, don't come cheap and funding is the major challenge facing those who are committed to the continuance of the Orchestra.

For many years the gap between income and expenditure was breached by Worthing Borough Council subsidy. For decades WSO was a Municipal Orchestra – largely financed by the Borough for the people of the town and its hinterland and (in the case of seaside resorts like Worthing) as an added attraction for visitors.

As Bob Dylan wrote in the 1960s – *The Times They Are A-Changin'* – and when it came to Municipal Orchestras, they certainly were. An Orchestra, whether it be Light or Symphonic, was once seen as an essential asset to any self-respecting town (especially a resort town) with a suitable venue and a budget and mandate to entertain.

But with the economic turmoil of the 1970s, the advancement of technology and changing tastes and fashions ... the Municipal Orchestras of the UK found themselves in a precarious position with many falling by the wayside.

Jan Cervenka was determined to ensure that WSO did not go the way of others. He had the foresight to realise that the Orchestra could not continue to rely solely on the benevolence of the Worthing ratepayer (via the Borough Council), and so Worthing Symphony Society was born.

Formed in 1982 and registered as a Charity in 1983, WSS will soon be celebrating its 40th anniversary as the support organisation for Worthing Symphony Orchestra.

With a team of passionate volunteers at its helm and a loyal and generous membership, the Society has been step-by-step at the Orchestra's side for the past four decades.

Although its role has evolved and developed through the years, the organisation remains an integral part of the WSO story. Through ups, downs and existential threats to the Orchestra's survival, WSS has been there, a stalwart and reassuring presence through the many difficulties WSO has faced.

Jan Cervenka's concerns were well founded. In recent years and with greatly reduced public funding, it became clear that if WSO were to reach its Centenary in 2026, then it would need to become self-sufficient.

Although both Worthing Theatres (WTM) and the Borough continue to provide logistical support, the premise that WSO is majorly funded from the public purse, is no longer the case.

In 2015, Worthing Symphony Orchestra therefore became a registered charity in its own right. A board of trustees was appointed, bank accounts set up and volunteers and paid freelancers working under the WSO umbrella.

Now the two charities – WSO and WSS – work in tandem, and never before has the Society and its membership been more important.

For everyone involved with the Orchestra in recent years, it has been a period of great upheaval. All have wondered which season might be the Orchestra's last? Whether it can afford another? How can it continue?

And yet it has. The irony is that the season prior to lockdown was the most successful for years. The launch of a new brand and website; huge acclaim and prestige from the stellar array of soloists: Nicola Benedetti, Isata and Sheku Kanneh-Mason, Maria Marchant, Julian Trevelyn, Johan Dalene and the last concert of the season with SIPC finalist Dinara Klinton, well on its way to being another sellout. And then came Covid!



Along with numerous businesses, individuals, artists, venues and arts organisations, we found ourselves in limbo, unable to stage concerts, the very lifeblood of our existence, and the primary means of contact with our audience taken from us.

Hence *Music Matters* was created as a way of keeping in touch.

Worthing Symphony Society has generously sponsored this edition of the magazine. Yet another example of the support provided by the Society and its membership.

EVER PRESENT

Aside from John Gibbons and the Orchestra players themselves, the most familiar faces you will see at concerts are those belonging to the members of Worthing Symphony Society.

They staff the Welcome Desk on the left hand side of the foyer as you enter the hall, hold raffles, hand out leaflets, sell merchandise and programmes (the latter being a vital source of income for WSO).

Worthing Symphony Society is an organisation based on membership subscription. You become a member of the Society and in doing so, you become a supporter of Worthing Symphony Orchestra.

WSS provides revenue to WSO via subscription donations, patronage, fundraising and legacies. There are many examples of the generosity of members (most prefer to remain anonymous) like the individual who contributed to the fee of an expensive soloist and who has already offered to bolster soloist fees for the coming season. Then there's the member who paid for local press advertisements which the WSO marketing budget simply couldn't afford.

To find out more about Worthing Symphony Society and to download a membership application form, please visit www.worthingsymphony.org.uk

More recently we have received donations and legacies which have helped towards the cost of producing previous editions of this magazine.

When this article was first penned, we simply didn't know when the Orchestra was going to return to Assembly Hall performances. If social distancing remained a consideration, then the likelihood was that it would not be financially viable for the Orchestra to perform. As wonderful as the Assembly Hall may be as a live music venue, it doesn't have enough seats to make a socially distanced concert affordable, without huge subsidy.

However, we now have confirmation that concerts can and will return on Sunday, 10th October - such exciting news to be able to share with you, after so much uncertainty!

We very much hope to see you back in the Assembly Hall. and in the meantime there is something positive you can do to support the Orchestra ... and that is to remain (or become) a member of Worthing Symphony Society.


Registration is simple. Just go to the Orchestra's website and click on the WSS button on the menu bar. You can download an application form there. Subscription donations start from £15.

In return, WSS subscription donation brings the benefit of priority booking, discounts on tickets, social events, opportunities to attend rehearsals, meet the Orchestra and the chance to interact with like-minded music lovers.

If you aren't already a member, please do consider joining the Society. In doing so you will be helping to safeguard the future of the Orchestra and the return of 'world class music'.



WSS
WORTHING
SYMPHONY SOCIETY



A copy of Worthing Symphony Society's Annual Report & Accounts is enclosed with this magazine.

Sweet enough

remembering

SAM MCCARTHY-FOX



When I heard the news that Sam had died, it took a while to sink in as shocking news so often does. How could the man who was always first with a smile, a hug, a wry quip or a piece of brilliant advice no longer be here?

And yet although he's no longer here to chat to, for me, he'll never be far because his smiling face is linked with Worthing and Sussex as a whole.

I had the privilege of calling Sam my colleague and friend. I don't remember the detail of the first time I met him, although I am certain it was at Worthing's Pavilion Theatre in the marketing office and probably involved a discussion about newspaper clippings. But I do remember the last time I saw him; we had spent the afternoon sitting in my living room drinking coffee and munching chocolate Digestives as we chatted for hours. It was an activity that punctuated much of the time we spent together. No matter how busy it was at the theatres there was always time for a hot drink and a biscuit. And a hug.

Sam was great at hugs - in those pre-pandemic halcyon days when a hug was the most natural thing in the world. Whenever he arrived at the theatres, to volunteer in the offices or to begin a Front of House shift, he'd always call in and say hello to everyone, with hugs for those who wanted them. Sam's hugs always came at the perfect time whether it was a hectic Monday morning, at the end of a long show or the time I became ill at work and refused to go home until Sam intervened. He gave me a hug and gently guided me out of the venue before walking me to my front door, stopping at every seafront bench as I needed, taking an hour and a half to walk a distance that would usually take 30 minutes.

Kindness and warmth shone from Sam. He went out of his way to ensure people felt welcome and included.

It was what made him such a perfect ambassador for the theatres and for the wider town. After I heard the news of Sam's death I mentioned how sad it was to a friend. She had moved to Worthing from Lancashire a few years ago and knew nobody in the town. As I chatted about him she suddenly stopped me and asked if I was talking about "the lovely white-haired gentleman with a brilliant smile who worked at the theatres". Sam had been the first person she'd had a proper conversation with when she moved to Sussex. They met on a bus when he noticed her accent and asked if she was new in town. He went on to tell her about the current programme at the theatres, encouraged her to see a film, call in for jazz, witness the majesty of WSO and try out The Selden Arms where he would often call in for a quick pint before closing at the end of a shift. He made the difference for her between it being a place to live and place to call home.

In addition to his love of the theatres, Sam was always keen to share news of his family - particularly his son Zachary's latest adventures. Whether he was travelling the world with his mum Julia, sharing Sam's enthusiasm for a Morris dance, learning a new skill or simply visiting for a weekend, Sam was endlessly proud.

Sam was also the epitome of 'a safe pair of hands'. Whether he was jovially shepherding patrons through the venues, sharing anecdotes with journalists at press nights, guiding backstage tours or producing perfectly-timed items from theatres' archive, his knowledge of the theatres, both practical and historical, was impeccable.

Whatever happened at the theatres, if Sam was by my side I knew everything would run like clockwork. On one of the rare occasions snow settled in Worthing it happened to be a panto press day and we were promoting both of the town's festive shows from the Pavilion. The days were great fun but also a feat of timing and coordination involving two casts, two photo-shoots, two promotional videos, multiple interviews and not one, but two, pantomime dames. And a lot of coffee. Unfortunately the snow had caused the heating in the venue to fail along with the electricity. Although the back-up generator was whirring to life, it was a little too slow for the arriving casts who were cold and uncaffeinated with a long day of smiles ahead but luckily Sam appeared with the immortal words "how can I help?".

Together we ferried cups of coffee and pastries across the snow and I never did find out how Sam knew the location of so many space-heaters.

Finally, a recollection of Sam wouldn't be complete without a mention of marbles. Never one to champion himself, I had no idea I was chatting to Mr Marbles himself until he gave me a draft copy of the book he'd been writing about the history of marbles and their rightful place at Tinsley Green. I then learned he was the secretary of the British Marbles Board of Control and both saviour and organiser of the British and World Marbles Championships. It turned out he had visited marble factories worldwide and proudly showed me a length of hand-blown glass rod from which marbles are subsequently fashioned. Later he casually dropped into conversation that he owned over 100,000 marbles. Hearing Sam speak about his love of marbles, their colours, the way they're made, their tactile nature, their evocative names and their sheer beauty always sounded as though each one was a star snatched from the heavens, a tiny sphere of magic to be cherished.

And so, every time I see a marble, a panto dame, snow on Worthing seafront, walk past the Selden, catch a glimpse of a loud-but-fabulous shirt, pause on a bench or chuckle at the Shoreham-registered boats on the beach because he briefly convinced me they were his as they bore the initials 'SM' - Sam's right there.

But best of all every time I ask somebody if they take sugar in their coffee, it's Sam's voice that I hear when they decline - "none for me, I'm sweet enough", and he was, he really was.

GEMMA NETHERSOLE

If you have attended a WSO performance, then you will have encountered Sam.

You could probably count on one hand the number of concerts over the past two decades where Sam wasn't present, and for him to be missing was a rare occasion indeed.

He was always there, buzzing about the Assembly Hall, smart, trim, fast, efficient and most of all, smiling. A wave, a greeting, a hug, a handshake or a laugh - no-one you will have ever met or are likely to meet will have a bad word to say about Sam, because he was quite simply, one of the best.

I remember having a conversation with him, where he told me that he would always try to ensure he was rostered for WSO concerts, as part of his duties as front-of-house staff for Worthing Theatres. But if he wasn't, Sam would just turn up anyway and work the shift unpaid, as a volunteer.

I asked him why and his simple, Samwise answer was "I don't want to see them go". I needed no further explanation because I feel exactly the same ... and I know that many of you reading this will understand precisely what he was saying.

For Sam, as for so many of us, Worthing Symphony Orchestra is an integral part of the history, heritage and culture of our seaside home. We owe it to Sam and dozens, if not hundreds like him who have worked so devotedly and tirelessly over the best part of ten decades, to keep our professional Orchestra going. Sometimes it may seem we are battling against the odds, and yet here we are.

At our very last concert before lockdown in February 2020, I realised that Sam wasn't there. His absence was so marked, it was strange not to see him, I remember asking others where he might be. Little did we know then that Sam's health problems were starting to take effect. Then of course lockdown came and we were all isolated from each other.

Individuals did enquire after Sam's welfare. Someone ran into him in town when he appeared frail, emails written, attempts at contact made, but our worlds had turned upside down with Covid19 and we were fragmented away from each other. This must have been so hard for Sam, isolated at home, away from the people and audiences he loved, and trying to contend with his own health concerns.

This gentle, kind man was a huge friend to, and supporter of WSO. A regular, welcoming presence and familiar smiling face at concerts. We are all going to miss him so very much.

Ed.





CHRISTINE CONSTABLE

WSS Membership Secretary

I spent the first eleven years of my life in Nottingham. I did not come from a musical family, but my father played the cornet in the army. My primary school in Nottingham was, in retrospect, quite extraordinary in that the headmaster used to devote the best part of the daily morning assembly to music, on 78s, and this must have awakened my love of music.

I recall his playing Grieg's *The Hall of the Mountain King*, Saint-Saëns *Carnival of the Animals*, and Beethoven's *Pastoral Symphony*. The next day there would follow questions to make sure that we had been listening! One day I was the only one in the hall to remember the composer of the *Carnival of the Animals*, but I couldn't pronounce Saint-Saëns and he ridiculed me, which I thought was very unfair.

Fast forward to my move to Crawley and to Ifield Grammar School in 1958. Although in a New Town and only founded in 1955, the school had a music tradition thanks to an excellent Head of Music. His wife taught the oboe and Jean Pougnet taught the violin, and many other instruments were taught too.

There were several school choirs; the 'elite' one – of which I was a member – was the Madrigal Choir and I remember coming to Worthing in the days when Worthing had a Music Festival, where we won, beating the local Cecilia Singers.

There was a School Orchestra where I did not excel myself in the back row of the second violins.

In 1965 the School celebrated its 10th anniversary with a special concert. There must have been a connection somewhere as Gordon Jacob composed a *Te Deum* for us and came to conduct it. I have never heard it since. We also performed Parry's *Blest Pair of Sirens* and Britten's *St Nicholas*, with Wilfred Brown, tenor. I still have the programme with all the autographs.

The school performed an opera or musical every two years, alternating with a play. I recall Purcell's *Dido and Aeneas*, Handel's *Saul*, Smetana's *The Bartered Bride*, and Kurt Weill's *Down in the Valley*.

We went to the Southampton TV studios to take part in a choirs' competition, and whilst in Crawley I sang alto in the St Peter's Church choir.

All this came to an abrupt end in 1965/6 when, during my last year at the School, the Labour Government and West Sussex County Council decided to abolish the Grammar School. As Head Girl I was involved in some nasty political stuff. The Headmaster, who

became a lifelong friend, was forced out, taking the Head of Music with him.

Music then took a back seat as I pursued a degree in London and a career in Pharmacy. We moved to Worthing in 1970 when my husband joined the Police Force. Children followed and it must have been nearly ten years later that I joined Música Antiqua, a local group of singers, who, with viol, recorder and shawm players, performed early music and made several recordings. Highlights were two visits to Dubrovnik where we performed in the Rector's Palace, prior to the war in that region.

A personal musical desert followed the break-up of Música Antiqua and I did not discover Worthing Symphony Orchestra until 2001.

Having realised what a musical gem WSO is in the life of Worthing and West Sussex, I gradually became involved, and when Wendy Dowse moved away I took over the role of Membership Secretary of the Worthing Symphony Society, which exists to support the orchestra and music generally in the town.

I issue the membership cards, send out reminders, and Mary-Jane Newman keeps the membership database (adhering strictly to GDPR legislature of course).

I really enjoy being at the heart of WSS and "World Class Music on your Doorstep".

After saying ‘yes’ to the idea of writing about our most memorable concert, the panic set in! What an impossible task.

We’ve been attending WSO concerts since the early 1980s when Jan Cervenka was in charge of the baton.

Most of the concerts have been wonderful, often moving, and thanks to John Gibbons introducing us to unusual or lesser-known pieces, sometimes challenging.

Finally, Barry remembered a specific concert, which proved to be one of those lucky times – serendipity – where we found ourselves in the right place at the right time.

The concert – the last of the 2013/14 Season – took place on Sunday 25th May. Nicola Benedetti was the advertised soloist, but at the eleventh hour, a schedule clash meant that instead of heading to Worthing, she found herself stuck in the USA.

Her then boyfriend, acclaimed cellist Leonard Elschenbroich, stepped into the breach and saved the day, playing the sublime Elgar *Cello Concerto*.

The programme (originally) comprised Beethoven’s *Egmont Overture* followed by Beethoven’s *Triple Concerto* (to be replaced by Leonard playing Elgar); Faure’s *Pavane* and Bizet’s *Symphony in C*.

Those of us who had the good fortune to be at that Concert were overwhelmed by Leonard’s rendition of Elgar’s great work. A piece that many believe is in danger of becoming ‘run of the mill’ suddenly took on a new

meaning, sounding completely fresh with huge emotional depth lyrical phrasing – and not forgetting the Orchestra, who never sounded better.

The long silence at the end was deafening – followed by well deserved tumultuous applause. A truly memorable concert!

We were aware that a number of people left the Hall early after learning that Nicola would not be playing and I wonder if they ever realised what they had missed?

JILL SILVERSIDES & BARRY BROWN



Though asked for one memorable concert, I (Jill) would like to sneak in a choice of my own.

During the Final of the 2018 Piano Competition, following his Concerto performance the eventual winner, Yi-Yang Chen, played his own composition as an encore.

The piece was written in memory of the countless number of lives lost in the earthquake and tsunami in Japan in 2011 and was entitled ‘*Twisting Path – In Memoriam Japan March 2011*’. I found it intensely moving and atmospheric.

It created a mood of calm reflection, perfect for the present situation in which we find ourselves while we await the return of normality.



Photo of Leonard Elschenbroich © Felix Broede

MAKING MUSIC MATTER IN ALL YOUNG PEOPLE'S LIVES

Where did your musical journey begin? The chances are, for many people in amateur orchestras across the UK, the spark was ignited through their local music service. In this county, West Sussex Music has been here for children and young people, their families, teachers, and schools for over 60 years. In each decade it has been evolving to keep pace with change.



JAMES UNDERWOOD

CEO of West Sussex Music and Director of the West Sussex Music Education Hub tells us more.

West Sussex Music began in the 1950s but the story of music services across the UK began far earlier, during the Second World War. At that time, local

authorities appointed music advisors, initially to support amateur music making in a bid to improve morale. Following the war, many authorities extended the work of these advisors to provide instrumental tuition to schools. They appointed 'peripatetic' music teachers to travel around each county providing free or low-cost instrumental tuition, as well as activities to support the school curriculum. Local evening and weekend youth orchestras, choirs, jazz and wind bands grew out of this work, and so 'music services' were born.

According to the county archivist at the West Sussex County Council Records Office, a county music advisor had been in place from at least 1961. A report from the local authority's Primary Education Sub-Committee for 1959 to 1964 opens with the statement that music is '*no longer thought of as a "frill", [but] is an acknowledged source of emotional and spiritual development both for individuals and communities and a vital part of any system which endeavours to educate the whole person.*' It goes on to describe the use and teaching of a wide range of instruments in secondary schools as 'the most impressive development' and mentions the creation of the West Sussex County Youth Orchestra in c1964 (developing from the County Schools' Orchestra, created in 1962). The report also gives detail on the growth and range of music teaching in schools, the need for accommodation, and teaching methods.

In the decades that followed many services struggled to survive as local authority cuts became the norm, and wider economic pressures began to bite. But following lobbying on their behalf from a range of groups and high-profile individuals, two main initiatives followed

that have been central in shaping music services such as West Sussex Music.

Firstly, the launch of the Music Standards Fund in 1999 – central government funding for local authority music services, which helped to stabilise and, in some cases, save music services. And in 2012, the publication of the government's **National Plan for Music Education**. This heralded the launch of music education hubs, a new way of funding and delivering music education, intended to make better use of resources and to reach more, and a wider range of children and young people. The Music Standards fund would be replaced by DfE funding for Music Education Hubs, administered by Arts Council England.

WORKING WITH PARTNERS TO INCREASE ACCESS TO OPPORTUNITIES IN WEST SUSSEX

For West Sussex's music service, this was the first of two moments of change. Firstly, in 2013, West Sussex Music formed as an independent charity to take over the running of music education in West Sussex from the County Council. This would enable the organisation to secure funds from trusts and foundations that would not be accessible to a local authority music service.

Secondly, in April 2021, and following internal restructuring, the relaunch of the **West Sussex Music Education Hub**, with a new board of stakeholder advisors including primary, secondary and special school; parent; young person; and local authority representatives. Other stake-holders will be recruited in the coming months.

The move towards a more intentional hub structure and governance, enabled through our restructure, means that we can now focus on working with others across the county to increase opportunities for all young people to make and learn music.

This will involve us first understanding who is already working with children and young people through music – whether they are a youth worker or a music tutor; amateur group leader or music studio owner; arts educator or venue manager, and whatever genre or form of music-making you use. We ran **The Big Music Activity Survey** during May and early June and invited these organisations to make themselves known. Although the current campaign has ended, the survey will remain open so that we can connect with others on an ongoing basis.

LISTENING TO YOUNG PEOPLE AND CO-CREATING NEW OPPORTUNITIES

Another exciting initiative beginning during the autumn is that we will be working alongside young people to begin to understand what opportunities they would like to be available and to co-create these with them. We are pleased to be working with sector-leading youth voice specialists, **Sound Connections** to help us deliver this work and create more ways for young people to shape and advise on our work.

REACHING CHILDREN AND YOUNG PEOPLE WHO TRADITIONALLY MISS OUT

We are very aware that music education can be in danger of becoming the preserve of those who can afford it, and that there are many young people who miss out for a variety of other reasons

too. Through our inclusion work, we are working to make sure that all young people can participate in and benefit from music, within our main activities, as well as through targeted projects.

We are part of the **Southern Music Hubs Alliance** - a partnership with neighbouring music hubs in Brighton & Hove, East Sussex, Kent and Surrey – and one of the 13 founders of the wider **Alliance for a Musically Inclusive England**. Through this, we are running targeted programmes (initially with young people in SEND schools), funded by Youth Music, to reach young people facing barriers to accessing music-making. This is also helping us to increase our understanding of how best to embed inclusion within our organisation and our services for young people.

We also have strategic partnerships with other local and national arts and cultural organisations such as the West Sussex Cultural Education Hub – **Creative County: West Sussex**.

WHERE WILL YOUNG PEOPLE TAKE US ON THE NEXT TEN YEARS OF OUR JOURNEY?

As musicians, we know that music is an important subject in its own right, but that it also brings so many benefits including helping with wellbeing; self-esteem; resilience; mindset and motivation; self-expression and identity; and nurturing skills for learning and for life.

We are looking forward to working with a range of people from teachers to funders and most importantly, with young people themselves - so that together we continue to change lives through music.

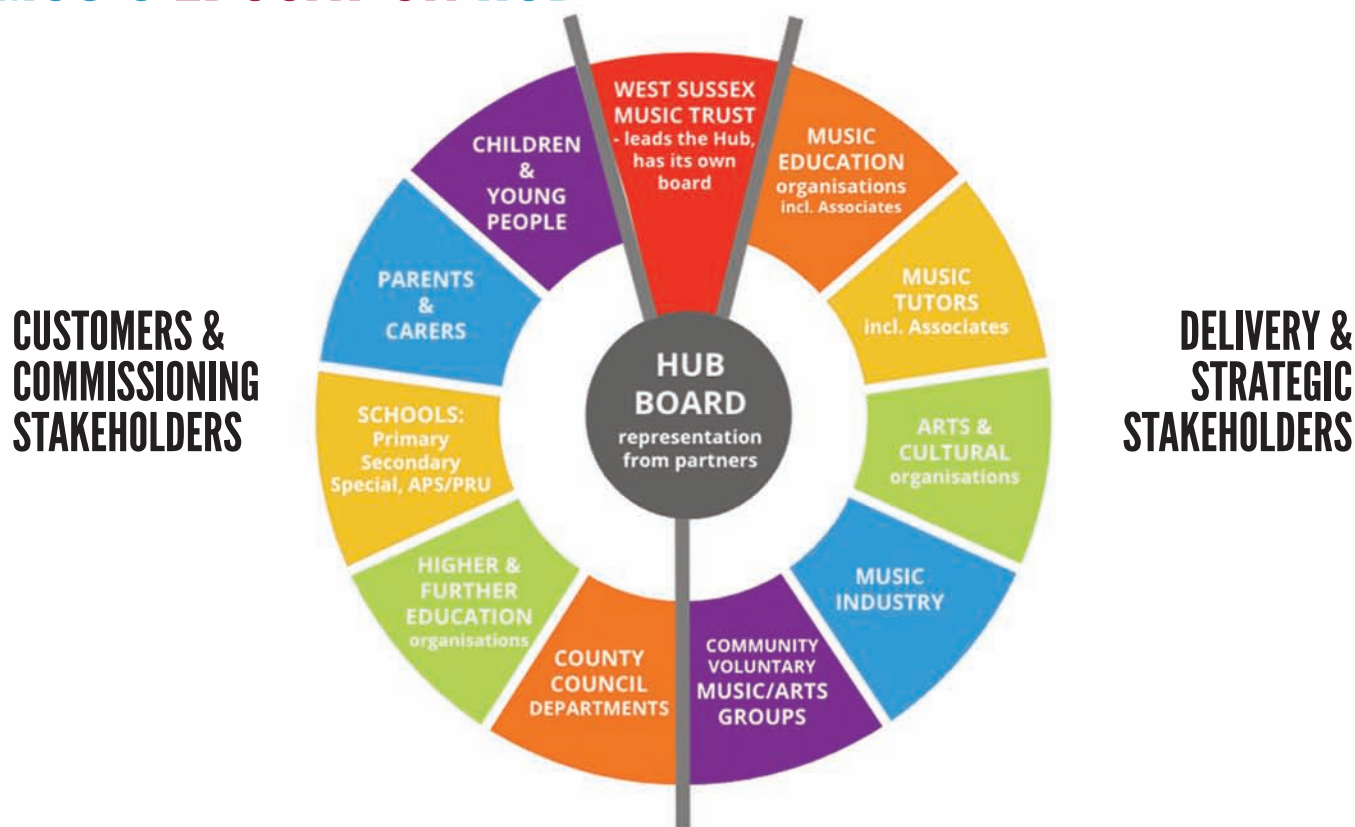
It is certainly an exciting time for music education in West Sussex.



WHAT IS A MUSIC EDUCATION HUB?

Find out overleaf

MUSIC EDUCATION HUB



Music education hubs are partnerships of organisations - such as local authorities, schools, other hubs, arts organisations, community or voluntary organisations - working together to create joined-up music education provision, in and out of school.

Each music education hub is coordinated by a lead organisation – in this case West Sussex Music – which takes on responsibility for the funding and governance. There are around 122 hubs across England and each receives a grant from the Department for Education, administered through Arts Council England, to fulfil four compulsory core roles, and three optional extension roles:

CORE ROLES

- Ensure that every child aged 5 to 18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument.
- Provide opportunities to play in ensembles and to perform from an early stage.
- Ensure that clear progression routes are available and affordable to all young people.
- Develop a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in the area.

EXTENSION ROLES

- Offer CPD to school staff, particularly in supporting schools to deliver music in the curriculum.
- Provide a low-cost instrument loan service, with discounts or free provision for those on low incomes.
- Provide access to large-scale and/or high-quality music experiences for pupils, working with professional musicians* and/or venues. This may include undertaking work to publicise the opportunities available to schools, parents/carers and students.

*We have been delighted in recent years to build our collaboration with Worthing Symphony Orchestra for our annual schools' concerts. These events have given thousands of Worthing children the chance to experience live orchestral performances at the Assembly Hall for free – something to which we are hoping to return in 2022.

To find out more about the work of West Sussex Music visit www.westsussexmusic.co.uk

“They say music and flowers are an item and they certainly both feature as pleasurable hobbies of mine.”

Sadly, my husband Brian has recently passed away and both have been a great comfort.

We have been members of the Symphony Society for over thirty years and gained much enjoyment from the wonderful concerts. How fortunate we are to have John Gibbons and the amazing WSO performing here in our fantastic Assembly Hall.

I wanted to contribute something in return and have been arranging the flowers which are presented to our lady soloists for several years.

What a variety of wonderful people they are, of different ages, nationalities and personalities, all with an enormous amount of skill and enthusiasm and looking so attractive in their concert attire. In their position they must receive many floral tributes and I enjoy making our small ‘thank you’ a little different.

Realising that in their busy schedules they are always on the move, I usually do a basket arrangement in wet oasis which can be carried easily and ensures the flowers keep fresh. The colour and type of flowers varies with the season. In spring, mainly yellow, white and purple. In summer vibrant colours. In autumn, shades of gold, orange and bronze. In winter, red and greens around Christmas.

Then comes the addition of a little extra something! For our own special **Nicola Benedetti**, I included a Scottish and Italian combination, with little flags of these countries and packets of shortbread and amoretto biscuits.

When **Arta Arnicane** was with us following the birth of her baby son, I was able to find a small teddy bear and include some bibs.

Natasha Jouhl, who sang *Song to the Moon* so beautifully, received a basket of flowers with a golden tissue paper hoop moon, lit up from behind with some tiny battery lights.

Some time ago, I was delighted that **Tasmin Little** made a comment on

Facebook about her Christmas table arrangement of a ring of red and purple flowers with a gold candle and a string of little lights.

Other ‘extras’ might include small bars of Lindt chocolates, a fragrant candle, a lavender cologne stick, a small bottle of prosecco or some pieces of fruit.

I look forward so much to what is being planned for us for the coming season.

At my husband Brian’s funeral service we had the *Rondo* from Mozart’s *Piano Concerto No. 27 in B flat K595*, part of the Worthing Symphony Orchestra recording conducted by John Gibbons with **Idil Biret** as soloist in the Assembly Hall here in Worthing. It was a reminder of the wonderful music we have enjoyed.

JILL OSBORN



PLAYING *in* WORTHING

RICHARD WATSON

WSO Principal Double Bass reflects back over decades of performance in the Assembly Hall.

I joined the BBC Concert Orchestra in April 1974 and had a very interesting and fulfilling time there for over 38 years. I had one of the most interesting and sometimes very challenging jobs in that I played in the orchestra double bass section but also played the Rhythm Bass parts and Bass Guitar when they were needed.

In the early days this was mainly in the arrangements by all those wonderful pieces by people such as Robert Docker, Robert Farnon, Gordon Langford, Stanley Black, Peter Knight and many others. It was a real privilege to play these superb pieces of music and to get to know those people who had all been heroes of mine growing up.

I suppose I first came to Worthing to play in 1974 or 75 with *Friday Night is Music Night* and first encountered the superb hall that the Assembly Hall is. The BBC engineers used to say it had one of the best acoustics in the country and made their job easier than normal. It is of course, the classic “shoebox” shape that many of the best sounding concert halls have but I think it is its size and proportions that make it particularly good and it is still a special pleasure to play in it now.

It was around that time that the Orchestra came to Worthing for a weekend of Live Broadcasts, *Friday Night is Music Night* (on the Friday obviously); a Gala Concert of some sort on the Saturday under the banner of *Gala Concert Hall* and a concert of Operetta or something similar on the Sunday (*Your Hundred Best Tunes*, *Glamorous Nights* for example). I think we might have done these weekends on a couple of occasions but it is the one in the Spring of 1976 I think it was, that sticks in my mind.

I had worked many times with **Maryetta and Vernon Midgley** but had only heard of their father Walter, who was a big star at Covent Garden in the early 50s. **Robert Bowman**, the Radio 2 Producer, had been a singer at Covent garden himself. I think he was a principal singer in the chorus but in 1964 he sang the role of Spoletta to Tito Gobi's *Scarpia* and Maria Callas' *Tosca*, a legendary production which can be seen at the link at the bottom of the page.*

Robert was the producer of the programme we did on the Sunday of this particular weekend and I think it was recorded rather than transmitted live. He had somehow managed to persuade **Walter Midgley** to come out

of retirement and having not sung in public for some years, he agreed, and appeared with his wife Gladys playing the piano.

The queues to get into the concert were all the way around the Assembly Hall and down the road and I think quite a few people were unable to get in. He was obviously dear in the memory of many music lovers in Worthing. Walter and Gladys performed a few Victorian Ballads and we were absolutely enchanted. The voice was of a bygone age but it was easy to understand why he had been the star he was and it was also interesting to hear the link in his voice and his style of performing to those of his children.

After that event, I think in the autumn of that year, *Friday Night is Music Night* was broadcast live from the Fairfield Halls in Croydon (another acoustically superb hall). Maryetta and Vernon were the star singers and Walter and Gladys again performed some songs. At the end of the show Maryetta and Vernon were joined by Walter to perform the Trio from Gounod's *Faust*. This was the first and last time they sang together in public and I think we were all aware that this was a really special occasion and one that is firmly in the memory.

Recalling this concert also reminded me of the Sunday night concerts that were given in Worthing in the summer which often featured two more singers who were stalwarts of *Friday Night is Music Night* and Covent Garden, the husband-and-wife duo of **John Noble and Angela Jenkins**. They were both very accomplished singers who put together first-rate programmes and these were very enjoyable concerts to be part of.

My last reminiscence I would like to share with you is of a visit one Sunday evening in the 70s I made to Worthing as the bass player in the **William Davies** Concert Orchestra, which included many of my colleagues from the BBC.

William (or Bill as he was to most of us) Davies had been, I think, the original pianist on *Friday Night is Music Night*

* <https://www.bitchute.com/video/gS1CirKDwEvD/>

brought in by Sydney Torch whom he knew from their Theatre Organ connections. Bill was an extremely talented musician and was much in demand in the studios as well as the concert halls. On this occasion he presented, conducted and played the piano with his usual panache and vigour. In the well-known Litloff *Scherzo* which he always played at breakneck speed he accidentally turned over several pages of the piano part; we were all desperately trying to catch him up when he did it again. The whole performance lasted about a third of its usual length and the orchestra accompaniment had been a bit vague in places but Bill carried it off in his usual effervescent style and I think the audience were none the wiser.

“I suppose I first came to Worthing to play in 1974 or '75 with *Friday Night is Music Night* and first encountered the superb hall that the Assembly Hall is.

The BBC Engineers said it had one of the best acoustics in the country.”

Photo: Stephen Goodyer

Bill was really the last of the Great Theatre Organ players and I remember talking to **Jim Buckland** when he was constructing the magnificent Worthing Wurlitzer and Jim held Bill in complete awe. I fully understood this when one cold winter morning in the 90s, I and a couple of BBC friends and the conductor **Robin Stapleton**, were invited by Bill to the Gaumont State Theatre in Kilburn to hear Bill play the mighty Sydney Torch Wurlitzer, which is maintained by enthusiasts like Jim.

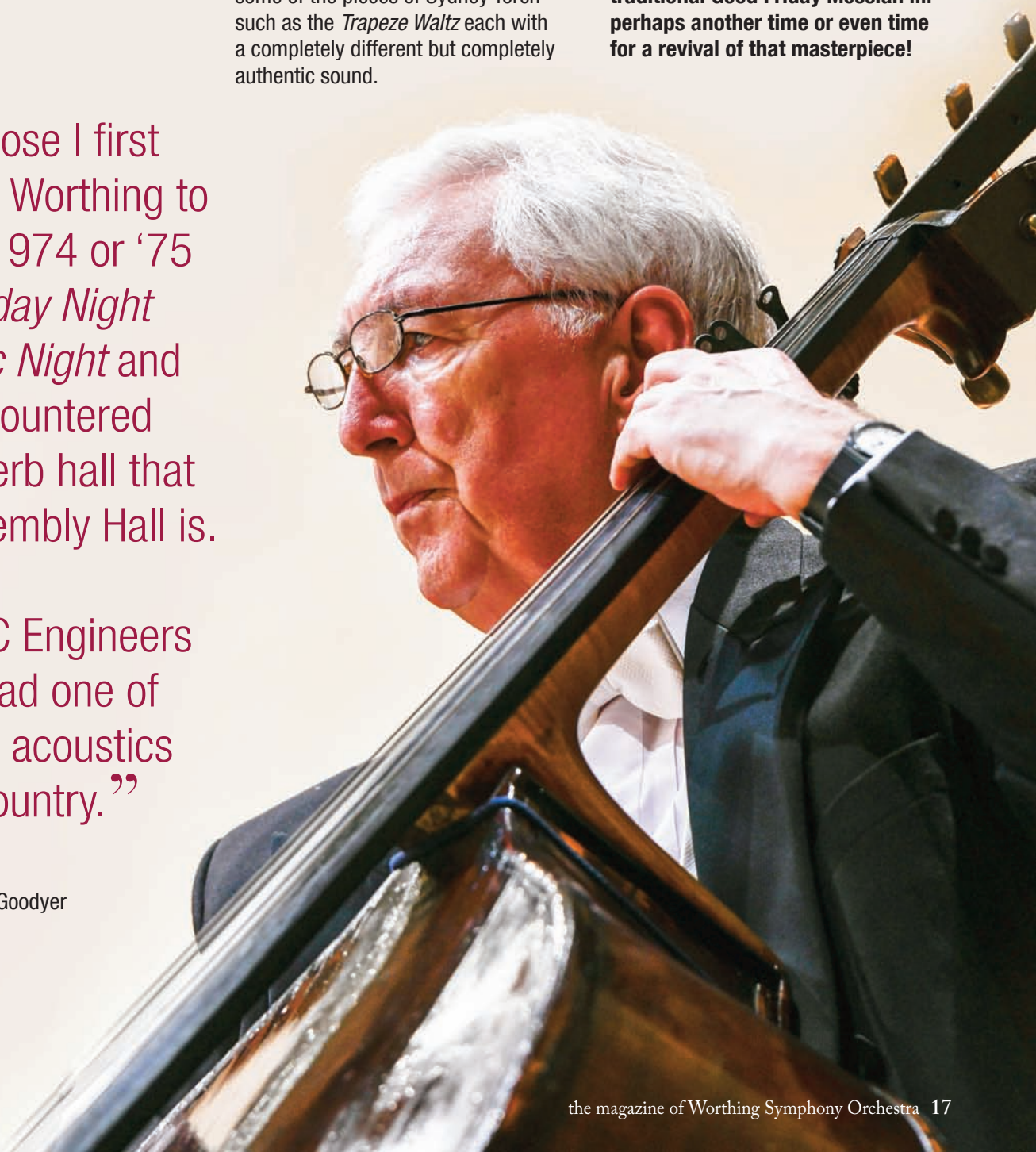
Well we were blown away!

Bill could make this instrument talk playing a very varied programme from the Bach *Tocatta* and *Fugue*, a selection of Fats Waller Tunes and some of the pieces of Sydney Torch such as the *Trapeze Waltz* each with a completely different but completely authentic sound.

He told us in the pub afterwards that Sydney Torch has been enticed away from the Regal Edmonton in the 30s by the offer to build the Wurlitzer in Kilburn to Sydney's specification, which is why it is known as the “Torch” Wurlitzer and he was paid a wage of £100 a week which was a wage of rock star proportions in those days.

Bill Davies retired to a village near Robertsbridge where he played the organ in the local church and was held in high regard in the village. I remained good friends with Bill until his death in 2006.

I have so many good memories of playing in Worthing and the friendly and appreciative audiences, that it is hard to remember them all. Now the traditional Good Friday Messiah perhaps another time or even time for a revival of that masterpiece!





“ACROSS THIS WHOLE ALBUM, NICOLA BENEDETTI’S PLAYING IS SUBLIME, BLISSFUL AND ACCOMPLISHED ...”

WRITES JOHN GANDER

If you love Baroque Music, you will love this CD. Even if you know nothing about it, this recording is a wonderful introduction to the genre and a fine place to start in getting to know it. And Nicola, of course, is an accomplished instrumentalist with whom to begin your journey.

Despite her Italian background – her mother is Scottish and her father Italian – this is her first venture into Italian Baroque music and she says, she “never expected to feel quite so at home”.

She is nothing if not adventurous in her repertoire and she gave us a taste of what we might expect with her striking Vivaldi concerto performances with Jonathan Cohen and the Orchestra of the Age of Enlightenment at the 2020 BBC Proms.

As she explains in her introduction to performing in this world, “The sound world of early eighteenth-century Italy first came into full three-dimensional

focus for me when I met Italian conductor, harpsichordist and founder of the Venice Baroque Orchestra, Andrea Marcon. Having listened obsessively to his records, I was both honoured and humbled by the opportunity. “Just bring your violin and see what happens.” You can imagine how ill-equipped and ill-prepared I was feeling. I took comfort in assuming it would be more talk than playing, but that’s certainly not what Andrea had in mind. To him, the music of Vivaldi is talking. It’s the best kind of conversation you can conjure up and provides the fastest way to get to know someone. Just play, and play, and play.”

She has also formed her own ‘Benedetti Baroque Orchestra’ (BBO) – with Kati Debretzeni and Jane Gordon on first violins, Matthew Truscott and Michael Gurevich on second violins, Louise Hogan and Rebecca Jones on viola, Jonathon Byers and Sarah MacMahon on cello, Nikita Naumov on double bass, Elizabeth Kenny on lute and Steven Devine on

harpsichord – and so it would seem that there may well be more such music to follow.

Nicola and the BBO gave a series of live performances at Battersea Arts Centre in which the album was recorded, and for the first time the Benedetti Foundation presented Baroque Virtual Sessions for three weeks in July.

The BBO brings the house down with the opening concerto, Geminiani’s *Concerto grosso in D minor H143 ‘La Folia’*, part of his collection of concerti grossi adaptations of Corelli’s own Op. 5 set and it certainly takes off very powerfully in this recording.

The remainder of the album is taken up with Vivaldi’s Violin Concerti in the *Vivaldi D major RV211*, *Violin Concerto in E-flat major RV257*, *Violin Concerto in B minor RV386* and the second movement (Andante) of *Violin Concerto in B-flat major RV583* (and, for a pleasant change does not include any of the *Four Seasons*). These four pieces also receive forceful performances and it is no surprise to find her writing in the notes that it was Andrea Marcon that tempted her into the world of the baroque concerto. His own recordings with the Venice Baroque Orchestra are also noted for their colour, variety and intensity.

Sleeve note booklets have tended to become something of a personality cult in recent times, but, while there are plenty of photographs of Nicola, she also contributes some worthwhile notes. It is perhaps revealing that she writes of ‘plunging’ or ‘jumping into’ the music. She is certainly not offering the ‘light fare’ that she believes some people assume baroque repertoire to consist of.

Across the whole album. Nicola’s playing is sublime, blissful and accomplished and is, if it is at all possible, enhanced by the skill, enthusiasm and professionalism of the members of her orchestra.

To add to the authenticity of the experience, she is using gut strings, as the violin would have been strung when the music was written.

Please do find the time to immerse yourself in the wonderful music and musicianship on this album. I can most wholeheartedly recommend it.

NICOLA IN LOCKDOWN

Nicola Benedetti has been one of the most active musicians during the recent periods of enforced isolation and most of her work has centred around the Benedetti Foundation.

Established in 2019 by her, the Foundation's aim is to 'Unite Inspire Educate' by bringing together those who believe music is integral to a great education. It stages "transformative orchestral and musicianship-based workshops for young people, students, teachers and adults that showcase what Music Education at its best can look and feel like" and Nicola has certainly been working hard during lockdown to put all of this into practice.



Photo of Nicola
© Andy Gotts

Her 'Elgar' album (which also comes highly recommended) was released in May 2020 but just prior to this, the supporting concert tour to promote it had to be cancelled and not knowing how long before she would be able to perform again in a concert hall, she told the BBC:

"The reality for me is of four months of concerts, gone in a heartbeat. We have an arrogant sense of control – not everyone, but in the professional world I inhabit. We think we can determine what happens next year, that's the attitude and something like this is humbling, it's very humbling."

She therefore followed up the release of that album with free live-streaming Elgar tutorials. The wonderful 'Learn Salut d'Amour with Nicky' invited young musicians and string enthusiasts to learn and perform one of the composer's best-loved pieces in a series of classes available on YouTube.

"I am so excited to teach this beautiful piece via social media channels and hope that many young violinists will join me to explore it further together and then give a mass virtual performance. I can't wait" said Nicola in an interview with *The Times*.

Nicola is a patron of a number of musical organisations, including Sistema Scotland, the National Children's Orchestra, Music in Secondary Schools Trust, the Royal Conservatoire of Scotland and the European String Teachers' Association, and she has devoted time during lockdown to help each of these organisations undertake and achieve their aims. She is also, of course, President of our very own Worthing Symphony Society.

Following on from teaching the world to play Elgar, she made a second series of streams entitled 'With Nicky', which featured essential practice tips and inspiration and support for young players, which appears as monthly programmes on her YouTube channel.

She told Classic FM: "I meet so many fantastic young musicians and teachers across the world and yearn for more regular interaction with all of them. It is tough to practice, it's difficult to stay motivated and to know the best way forward. I have had the huge fortune in my life of being exposed to some of the world's greatest violin and music teachers, and I want to make as much of the information available to as many as possible."

To find out more, please visit

www.nicolabenedetti.co.uk

JOURNEY TO THE LINE

A LOOK AT TERRENCE MALICK'S CLASSIC RETURN TO CINEMA – **THE THIN RED LINE**



“Terrence Malick’s **THE THIN RED LINE** is a revelatory film, a truly extraordinary one-off.”

WRITES JAMES TULLY

A war film that doesn’t concern itself with narrative and takes time to sit, not only with its characters, but also their environment to explore the effects of war on the psyche of soldiers while they are in the midst of it. Malick’s camera frequently veers away from the action to show the local wildlife, the changing shadows across a sea of grass, the weather or the impact left behind on the landscape. It features voiceovers talking about the innermost feelings of the soldiers but it’s not clear who these voices belong to, they just represent the

soldier in all their different versions. It’s a laid back, languid war movie which for me makes it all the more thrilling. I first saw it whilst working at the Odeon in Brighton and was blown away by it, I would sneak in at the back on my lunch breaks to catch chunks of it again devouring it as much as I could on the big screen. It has now solidly lodged itself into my top ten films of all-time and it is my favourite score of the last 20 years. If you haven’t seen it, I can’t recommend it enough.

Expectations for the film could not have been higher in 1998. Terrence Malick was an acclaimed director, starting in the 70s with *Badlands* and then *Days of Heaven*. And then he disappeared ... for 20 years. Some say he was a hairdresser or that he became a recluse, but when rumours started to circulate that he was returning to make a film - EVERYONE

wanted to be a part of it. A wide-ranging ensemble cast of soldiers was needed for the film and almost every male actor in Hollywood read for Malick in the hopes of being cast. At the same time **Hans Zimmer** started work with Malick on the score before any film was even shot, establishing themes and ambience that Malick could use to imbue his shooting style. This would have been a bit easier if Malick could have communicated to Zimmer who the main character was or what the narrative was, but he didn’t know. Malick’s style, now firmly established, is that he shoots freely and finds his film in the edit. Which made Zimmer’s job a challenge, writing themes for non-existent story arcs and voiceover that is unclear who is speaking. Malick still refuses to be filmed or photographed and has not been interviewed since the late 70s, so he never publicly elaborates on his work.



Composer **HANS ZIMMER**

Even the cast didn't know the story of the film. Famously, Adrien Brodie - playing Corporal Fife, the lead character in the book - thought he was the lead of the movie and performed many scenes as written in the script. He arrived at the premiere to see himself in the background of most scenes and without a single line of dialogue. Still, he's lucky he made the final cut. The cast list of actors who filmed scenes for the film that ended up on the cutting room floor is enough to fill a couple of blockbusters - Gary Oldman, Billy Bob Thornton, Bill Pullman, Martin Sheen, Mickey Rourke, Viggo Mortensen and Jason Patric - while other A-list stars such as John Travolta and George Clooney were relegated to single scenes or background dialogue. Clooney doesn't appear until 2 hours 30 minutes into the film and even then for less than a minute. This behaviour has continued on other films with Christopher Plummer complaining that he gave a great monologue in *The New World* and Malick instead turned his camera on a nearby bird's nest. Composer James Horner said that working on the score for *The New World* was one of the worst experiences of his professional life.

Zimmer composed over four hours of music for *The Thin Red Line*, which was recut and reordered. Malick also recorded music on set with a Melanesian choir and fed that back to Zimmer who used it to influence even more music for the film. It eventually became too much and Zimmer handed duties over to John Powell and Gavin Greenaway to do the conducting.

This was one of the first instances of Zimmer using extended staffing as a studio which has since allowed him to

be as prolific as he has been. It's a fascinating team way of working on music but ultimately credit goes to Zimmer - cheeky monkey!

One of the most famous pieces created for the film is *Journey to the Line*, a stunning sequence of music building in waves over images of soldiers forced into an attack they don't believe in. The cue has since been used multiple times in trailers for other films and is often used by filmmakers as a temp track until they add their own scores. It has been widely copied and repeated to the point where it is banned by Zimmer at the studio! He doesn't want its influence felt or creeping into his other scores. Despite the relative obscurity of the film itself, *Journey To The Line* remains a fan favourite at Zimmer's concerts.

Some other highlights include *Marty's Letter* sound-tracking a devastating scene where Ben Chaplin receives a letter from his fiancé saying she has found love in the arms of another. A beautiful flashback scene - featuring one of only a handful of female roles - that highlights memory, idealisation, rationalisation and hope.

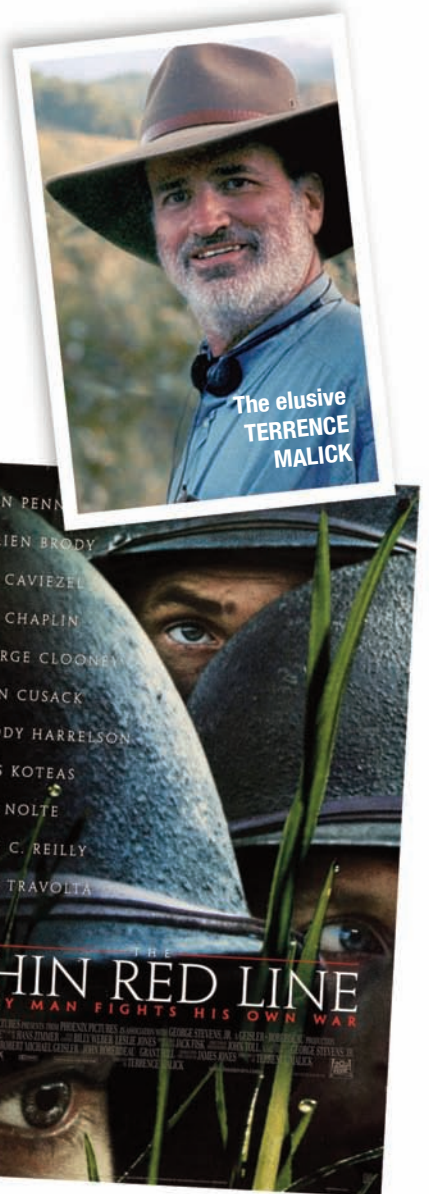
The wonderful opening sequence sets the tone for the whole film by following Jim Caviezel's Private Witt who has gone AWOL and is living with a local tribe in a peaceful idyll. It's a slow 20-minute sequence that bucks the trend of how a war movie should open, the piece *Witt with Melanesians* also includes elements of the Melanesian choir recordings and shows the clear influence of the location on the score. As beautifully as the film is shot, the score elevates the film to a more philosophical level, allows you to feel the characters regardless of who may be on screen.

The film was adored by critics in 1998 and was nominated for seven Oscars, but it didn't win any major awards and audiences were lukewarm, having just been treated to Spielberg's more crowd pleasing *Saving Private Ryan* just a few months earlier. It has gone on to be a firm favourite with cineastes and rebooted the career of Terrence Malick who went on to direct *The New World*, *Tree of Life* and other less successful ventures.

Sadly, Malick fell out with the producers of the film meaning that it is unlikely we will ever see the extended 4-hour version of it, which remains a holy grail that hopefully one day Criterion will get their hands on!

In terms of influence, it can't be understated. A real launchpad for Zimmer who has since become one of the biggest composers in Hollywood and the influence of Malick's style can be seen in many modern directors, including Ben Zeitlins' Oscar nominated *Beasts of the Southern Wild* and Andrew Dominik's *The Assassination of Jesse James by the Coward Robert Ford*.

And finally, if you are a fan of the film and the score then you NEED to pick up the *La La Land 20th Anniversary Expanded edition*. A superb package featuring the original released sound track as well as the music as it appears in the film and the Melanesian songs. The liner notes are also a fascinating read on the studio sessions and themes of the film.



WE VENTURE INTO THE MID RENAISSANCE PERIOD TO LOOK AT TWO SCOTTISH AND TWO ENGLISH COMPOSERS ...



JOHN BLACK

circa 1520-1587

John Black was based in Aberdeen (if he was not born there). He worked as a singer and assistant organist, eventually becoming Master of the Song School in the city, although he was absent from the realm for somewhere in the region of 11-16 years (it was conjectured that he spent most of this time, if not all of it, in France and this is indicated by the style of his compositions).

Black at first refused to give up his Catholicism during the Reformation, although he did eventually give up holy orders and take a wife (around 1575).

The majority of his music that survives was from his *Lessons on the Psalms*, elucidating Protestant psalm melodies. This style was only known in France and hence the speculation that he spent time there. He also composed instrumental concert music structured as fantasies.

Most of his work that has survived was published in the *The Art of Music*, compiled in the late 1570s. A *Pavan* and *Galliard* dedicated to William Keith have survived in other Scottish manuscripts.

Unfortunately there are no biographies on John Black, although there are several references to him in books on the period, such as *Composers Biography*, and

Music Education in the Middle Ages and the Renaissance by Russell E. Murray, Jr.

I could not find any CDs (or vinyl) of his music, although there are several that include compositions by Black, such as *My Delyte: 16th Century Scottish Music*.

DAVID PEEBLES

circa 1500-1579

Very little is known about Peebles' life – it is not even known where and when he was born and the year of his death is only circumspect.

The majority of his work dates from 1530-1576 and he is known to have been a canon at the Augustinian Priory of St. Andrews until the Scottish Reformation (1559-1560). After leaving the priory he seems to have married and had two children, although he died sometime before 1592 as his wife's will of that date describes as Peebles's "relict" and mentions two lawful sons, Andrew and Thomas.

His most well-known, extant work, *Si Quis Diligit Me* (text from John 14:23), is a motet for four voices, written around 1530 and presented to James V of Scotland, who "being a musitian ... did lyke it verray weil". Frances Heagy added an alto part around 1547, and this is shown in most contemporary editions.

He is also known for his settings in 4 voices of 106 Psalms for Scottish (Protestant) churches.

The only references to Peebles' life are to be found in the *New Grove Dictionary of Music and Musicians* and the *Oxford Dictionary of National Biography*, both of which are available online.

While I could find no CDs dedicated to the works of Peebles, there are samples of his work to be found on *The Flaming Fire: Mary Queen of Scots and Her World*, *Sacred Music for Mary Queen of Scots*, *The Wode Collection* (circa 16th Century Music by Scottish, English and Continental Composers).

FRANCES CUTTING

circa 1550-1595/6

An English lutenist and composer best known for *Packington's Pound* and a variation of *Greensleeves* called *Divisions on Greensleeves*, both pieces being originally intended for the lute.

He was employed as a musician for the Howard family, including Philip Howard, earl of Arundel. Little is known of his early life, although it would appear that he may have been born and raised in East Anglia, on the vast estates of the Howard family. Sometime thereafter the names of his wife and eight of his ten children appear on the parish registers of St. Clement Danes, Westminster, the parish in which Arundel House (the London residence of the Howard family) was located. Thomas Cutting, one of the sons, became a distinguished lutenist in his own right.

Cutting may be one of the most important and, at the same time, one of the most obscure musicians to flourish in Elizabethan England. He was the first to make a name for himself playing the lute rather than by singing in church choirs or by keyboard playing. He was one of the most prolific composers of his generation, with 11 pieces printed in Barley's 1596 *New Booke of Tabliture*. These compositions include Sir Walter Raleigh's *Galliard*, Sir Fulke Greville's *Pavan* and Mrs Anne Markham's *Pavan* and *Galliard*. His surviving music is of high quality and comprises some 51 lute pieces, 2 bandora solos and one consort part for bandora.

Cutting's music displays at times the most tuneful dance music and at other times great bursts of ornamentation and extraordinary harmonic surprises. His work was apparently in strong demand among Elizabethan high society.

He is buried in the parish church near Arundel House, London.

There are no biographies of Francis Cutting and the only references to him are in the Oxford Dictionary of National Biography and Grove Music – available online. There is, though, one very good book about his music – *The Lute in Britain: A History of the Instrument and its Music* by Matthew Spring.

While there are several CDs which include pieces by him, there is (at least) one that is devoted entirely to his music: *Francis Cutting: Lute Music* with Domenica Cerasani on the lute.

JOHN BULL

circa 1562/3 - 1628



Not to be confused with the satirical character created by John Arbuthnot in 1712, this John Bull is an English composer, organ builder and renowned keyboard performer of the virginalist school, and most of his compositions were written for this medium.

His place of birth is surrounded in mystery, it is most likely that it was in Radnorshire, within the diocese of Hereford. Although no birth records have been found to substantiate this, Bull was appointed organist of Hereford Cathedral in 1582 which gives credence to this being the place of his birth as it was customary at the time for organists to

return to their home cathedrals after training in London.

In 1573 he joined the choir of Hereford Cathedral and the next year joined the Children of the Chapel Royal in London, where he studied with John Blitheman and William Hunnis learning to sing and play the organ. After being appointed to the Merchant Taylors' company in 1577-78, he received his first appointment at Hereford Cathedral and then became Master of the Children there.

In 1586 he received his degree from Oxford and became a Gentleman of the Chapel Royal the same year. In 1591, following the death of John Blitheman, he became organist at the Chapel Royal. In 1592 he received his doctorate from Oxford and in 1596 he became the first professor of music at Gresham College on the recommendation of Queen Elizabeth, who admired him. There is some evidence that she sent him on espionage missions – his 18-month trip to the continent in 1601-02, ostensibly for health reasons, has never been explained and his whereabouts there, apart from a visit to Brussels, remain a mystery. On the death of Elizabeth in 1603, he entered into the service of King James and established a reputation as a skilled composer, keyboard performer and improviser.

He also managed to acquire a reputation for getting into trouble. In 1597 his appointment to Gresham College required him to obey the committee's ordinances, lodge at Gresham House and give an inaugural lecture during the second week of June in the presence of the mayor, the aldermen, the Bishop of London and the master and warden of the Mercers Company. Fearful of losing his readership because his assigned rooms were still occupied by Thomas Gresham's stepson, William Reade, he forced entry by engaging a mason to help him break down a wall, which led to an action against Bull in Star Chamber.

He was forced to leave his post at on 20th December 1607, when he fathered a daughter with an Elizabeth Walter, thus losing his best source of income as well as his quarters. Despite filing for a marriage licence two days later, he never returned to the college. He married Elizabeth Walter in 1607.

Bull left England for good in October 1613, fleeing the wrath of George Abbot, Archbishop of Canterbury and of King

James – purportedly for the crime of adultery. He turned up in Flanders where William Trumbull, the English envoy in the Low Countries, after first attempting to cover for him but later fearing for his own position, wrote to the King early in 1614:

“Bull did not leave your Majesties service for any wrong done unto him, or for matter of religion, under which fained pretext he now sought to wrong the reputation of your Majesties justice, but did in that dishonest matter steal out of England through the guilt of a corrupt conscience, to escape the punishment, which notoriously he had deserved, and was designed to have been inflicted on him by the hand of justice, for his incontinence, fornication, adultery, and other grievous crimes.”

The previous year the Archbishop of Canterbury had said of him “The man hath more music than honesty, and is as famous for marring of virginity as he is for fingering of organs and virginals”. It would appear that Bull had slept with at least one of his two maids, as well as with his wife.

He remained in Flanders – being released when Trumbull communicated King James's displeasure, although he continued to receive money from the court until 1618. In 1615 he was appointed assistant organist at Antwerp Cathedral and as principal organist in 1617. He died in Antwerp and was buried in the cemetery next to the cathedral on 15th March 1628.

John Bull was one of the most famous composers of keyboard music in the early 17th century, exceeded only by Jan Pieterszoon Sweelinck in the Netherlands, Girolamo Frascobaldi in Italy and, some would say, the celebrated William Byrd. He left many compositions for keyboard, some of which were collected in the *Fitzwilliam Virginal Book*.

His first (and only) publication, circa 1612 was a contribution of seven pieces forming part of a collection of virginal music, *Parthenia or the Maydenhead of the Fist Musicke That Ever Was Printed for the Virginals*, dedicated to the daughter of King James I of Scotland, the 15-year-old Princess Elizabeth (who was his student), on the occasion of her betrothal to Frederick V, Elector Palatine of the Rhine.

continued overleaf

The other contributors to Parthenia included Bull's contemporaries William Byrd and Orlando Gibbons. Bull also wrote an anthem, *God the Father, God the Son* for the wedding in 1613.

As well as his keyboard compositions, he wrote verse anthems, canons and other works. His 5-part anthem *Almighty God*, which by the Leading of a Star, known colloquially as the *Star Anthem*, was the most popular Jacobean verse anthem, occurring in more contemporary sources than any other.

Much of his music was lost when he fled England – some was destroyed and some stolen by other composers, though occasionally such misattributions can be corrected today based on stylistic grounds. One of the most unusual collections of music from this period is his book of 120 canons, an astonishing display of contrapuntal skill worthy of Ockeghem or J. S. Bach. Of the 120 canons, 116 are based on the *Miserere*.

Techniques employed included diminution, augmentation, retrograde and mixed time signatures. Some of his music in the *Fitzwilliam Virginal Book* is of a lighter character and uses whimsical titles, such as *A Battle and No Battle*, *Bonny Peg of Ramsey*, *The King's Hunt* and *Bull's Good-Night*.

He is sometimes credited with the composition of *God Save the Queen*, the national and/or royal anthem of a number of Commonwealth realms, their territories and the British Crown dependencies.

As well as references in the *New Grove Dictionary of Music and Musicians* there is a very good biography by Leigh Henry titled *Dr. John Bull: 1562-1628*, as well as two further books about his music – one by Walter Cunningham (*The Keyboard Music of John Bull*) and another edited by John Steele and Frances Cameron (*John Bull: Keyboard Music*).

There are many CDs available with his works alongside those of contemporaries such as William Byrd. There are, though, at least two that are devoted to his music alone: *Bull: Basically Bull* with Alan Feinberg on the organ and *John Bull: Selected Keyboard Music* with Thilo Musto on the organ.

JOHN GANDER

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SEAFRONT PLANTER COMPETITION UPDATE

Despite strong winds, hot sun and driving rain the plants are thriving and the plot is maturing nicely.

Pamela and Eddie Hurcombe have been keeping busy with the WSO Planter on Worthing Prom and what a wonderful job they are doing.

Their '*Walk to the Paradise Garden*', (complete with laminated score, and a treble clef marled out in black on white pebbles) is a riot of colour, with many passers-by stopping to admire the display. Pam tells how "A group of young people, visiting for the day from London, stopped to ask us about the planters along the promenade and said how wonderful they all looked. They much enjoy coming to Worthing for a breath of sea air".

Pictured below is Eddie, who in addition to being a willing water carrier, has developed a keen eye and nimble fingers for nipping out weeds!

This update supplied early July 2021

For more recent photos and updates visit:

WWW.WORTHINGSYMPHONY.ORG.UK

