

THE MAGAZINE OF WORTHING SYMPHONY ORCHESTRA ● SPRING 2022

music

MATTERS

**SPRINGING
INTO 2022!**

with an exciting new mini-season
including Jeneba Kanneh-Mason
making her Worthing debut.





Welcome to the Spring Edition of Music Matters

I looked up the word 'optimism' and found the following definition:

Optimism is an attitude reflecting a belief or hope that the outcome of some specific endeavour, or outcomes in general, will be positive, favourable and desirable.

I have to say, that after the first few post-lockdown concerts from Worthing Symphony Orchestra, this is how I feel. The uplifting effect of being back in the Assembly Hall listening to live music has raised a spirit in me that makes me want to shout from the very roof of the hall "WE ARE BACK!"

Now that the year has turned and we are in 2022, I hope it is not too late to wish you all a very Happy New Year which I do with more optimism that I would have done at the same time last year. It has been a very hard road back to giving you the concerts that I know you all love and some very difficult decisions have had to be made. The driving force has always, and will always be, an unshakeable desire to give you, our loyal supporters, the experience of live orchestral music that we all love. We have seen reduced audiences for the concerts and financially the viability of putting them on has always been a major consideration, but we only exist to perform, and without being able to give you concerts to attend, we may as well all give up and put a record on the gramophone ... yes I am old enough to remember those!

I know that the musicians have been so moved by the reception they have received from you, the audience, the very genuine outpouring of enthusiasm and emotion that has followed every piece they have played has, quite simply amazed them. It means so much to each and every member of the orchestra to be able to perform, and on their behalf I would like to thank you all for your support.

We have an exciting new Spring Mini-Season planned which opens with *'Towards The Light'* on Sunday 20th February – a truly uplifting concert of music by the classical greats, Schubert, Mozart and Beethoven. It will be great to see as many of you as possible attending and I look forward to greeting you all. As always we will do whatever we can to ensure that WSO concerts go ahead safely and we see each concert we give as another step on the path back to the normality we all crave.

So as I said, I am full of optimism. I did try to look up the word 'pessimism' but it is not in my dictionary and, when it comes to live, top quality music, it never will be.

Paul Baker

**Chairman
Worthing Symphony Orchestra**

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Front cover photograph of Jeneba Kanneh-Mason by John Davis

*Spring blossom photos on pages 2 & 3 and harp on page 7
courtesy of Unsplash.com*

*Pages 4 & 5 – Jeneba Kanneh-Mason by Jake Turney,
Christian Grajner de Sa - Archant; Ian Fountain - Clare Hibbert*



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IT'S GOOD TO BE BACK!

“We have managed to successfully hold three concerts in the Assembly Hall and it is clear that Worthing Theatres have done much to make the venue as safe as possible with airfilters installed and a seating plan that allows some social distance for the back half of the stalls. We are continuing with this seating plan for our mini Spring season of four concerts, so we hope to be able to welcome more of you back in the coming months.”

JOHN GIBBONS

**JENEBA
KANNEH-MASON**



DINARA KLINTON



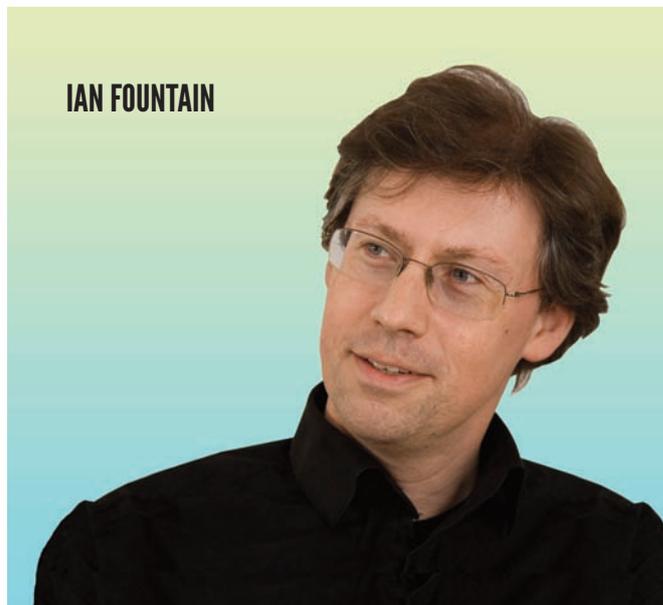
Welcome to our mini Spring season – four concerts in the superb acoustics of Worthing’s Assembly Hall featuring a dazzling array of soloists including first appearances with WSO for violinist **Cristian Grajner de Sa** and **Jeneba Kanneh-Mason** who made her a sensational Proms debut in 2021 at the Royal Albert Hall playing the piano concerto by Florence Price.

Our first concert on February 20th sees a welcome return for pianist **Ian Fountain**, winner of the Artur Rubenstein International Piano Competition at the age of 19, who has performed both the Brahms concertos and who has twice Beethoven’s *Diabelli Variations* to great critical acclaim. Ian is a Professor piano at the Royal Academy of Music and is much in demand across the globe. He will be playing Beethoven’s *2nd Piano Concerto* – an important display piece for the composer as he sought to establish himself in Vienna after moving there from Bonn. It includes a beautiful slow movement and a catchy Rondo theme in its Finale. The concert includes Schubert’s *Fifth Symphony*, also in the key of Bb major, is Mozartian in style and his own diary from this period reveals his then obsession with Mozart

“O Mozart! Immortal Mozart! what countless impressions of a brighter, better life hast thou stamped upon our souls.”

The concert opens with some sparkling rarer Mozart, the *Divertimento in D major* and also includes the Presto from his ‘A Musical Joke’, aka ‘The Horse of Year Show’ theme.

The March 13th concert features two concertos by Mozart – his ever-popular *Flute & Harp Concerto* and another member of the astonishing Kanneh-Mason family, **Jeneba**, playing one of his dazzling early piano concertos- another concerto designed to show off the composer’s technical prowess at the keyboard.



IAN FOUNTAIN

In April I have invited legendary conductor **Hilary Davan Wetton** to conduct the concert. Hilary is well known to audiences across South-East England. An inspiring musician, Hilary founded many musical groups including the much-recorded Holst Singers, the Milton Keynes City Orchestra and the Milton Keynes Chorale (of which I was Music Director for many years), Hilary has also had a distinguished career as an educator (Director of Music at both St Paul’s School, Hammersmith and Tonbridge School) and choral director (including Artistic Director to the Military Wives Choirs). Hilary will be joined by rising violin star **Christian Grajner de Sa** to play one of the most popular violin concertos of all time - Bruch’s *First Concerto in G minor*.

The series concludes with May Jubilations ; music to lift the spirit. The predominant tone of Dvorak’s *Eighth Symphony* is one of bucolic euphoria, the sheer joy of being alive in a world of natural wonders. Rossini’s famous *overture William Tell* is synonymous with ‘The Lone Ranger’ and the fight for freedom. Rachmaninoff’s *Third Piano Concerto* is one of the hardest piano concertos in the romantic repertoire and I am delighted to welcome back Ukrainian pianist **Dinara Klinton**, a second prize winner in the Sussex International Piano Competition, as she recently gave a dazzling performance of Rachmaninoff’s *Third Piano Concerto* with me in West London. Her recent recordings of Franz Liszt’s Transcendental Studies and the complete Prokofiev Piano Sonatas has reinforced her growing reputation as a pianist of exceptional talent.



CHRISTIAN GRAJNER DE SA

Tickets available online at wtam.uk or call the box office on 01903 206 206.

WHEN IS A CONCERTO NOT A CONCERTO?

COMPOSER PAUL LEWIS HAS THE ANSWER



Answer: when a composer writes it in sketch form but 53 years later still hasn't written out a fair copy!

Such is the case with my *Sussex Concerto for oboe and strings*. In 1966 I scored a children's TV series for flute, oboe and harp. The oboist was **Derek Wickens**, who as well as being a wonderful player used to greet me at the start of the recording sessions with the words: "It's the major seventh show!" (The major seventh is one of my two favourite chords, the other being the related but more luscious minor ninth!) Derek played on subsequent sessions of mine and so much did I enjoy his style that in 1968, unbeknown to him, I composed a four-movement concerto for him, only

to find he had upped sticks and moved to Belgium. For some reason I never tracked him down and the concerto has remained in my composer's bottom drawer ever since while I vacillate over whether it really needs all its four movements and if not, in which order the other three should be played – wholly uncharacteristic behaviour you may think for a composer who for many decades has produced a very large amount of music, most of it in a very short space of time for TV and film, but therein lies the problem.

The bottom drawer is the inevitable consequence of an extremely busy 58-year long career and contains works begun with great enthusiasm but which had to be set aside when the phone went and the next urgent TV commission was thrust upon me.

The oboe concerto therefore is not my only unfinished concerto, in fact the scorecard currently stands at five incomplete and unpublished and six completed, published and performed!

Lying unfinished are *Concerto Vocalise for soprano and orchestra*; *Coromandel Concerto for flute with harp, celeste, vibraphone and strings*, composed in New Zealand in 2012 for **Bridget Douglas** and **Carolyn Mills**, respectively Principal Flute and Harp of the NZ Symphony Orchestra, and inspired by the view from the cliffs on the Coromandel Coast; a *Cello Concerto* which I began writing for Peter Worrall, then principal cellist

of the Hallé Orchestra, which I shall never finish as it was about the painful end of a passionate love affair which *I've no desire to revisit*, and a *Concerto for horn and strings* which I began in the late '80s for **Dave Lee**, now the WSO's principal horn, when he was playing in 'The Paul Lewis Woof Band', my session ensemble for the nine-series children's worldwide TV comedy hit *Woof!*

I no longer compose media music but am so busy composing concert works, some to commission and some because they come into my head and monopolise my every waking moment, that I rarely find time to revisit these unfinished works, though if any soloist or conductor were to offer me a performance of any of them I would no doubt finish it in a flash!

Now for the concertos that actually exist!

NORFOLK CONCERTO FOR FLUTE, HARP AND STRINGS

... so called as the first movement, *Idyll*, is based on my score to the famous 1972 BBC TV documentary *The Vanishing Hedgerows*, in which author and farmer Henry Williamson returned to Norfolk after a 25-year absence and issued dire warnings about the consequences of the wholesale uprooting of miles of hedgerows and the concentrated use of pesticides – warnings that alas have gone unheeded.

CONCERTO BURLESCO FOR BASSOON AND SMALL ORCHESTRA

... was written in 2005 for **Graham Salvage**, then Principal Bassoon of the Hallé Orchestra, and premièred by him in Turkey with the Izmir State Symphony Orchestra, resulting in the concerto being taken up by **Tolga Alpaya**, the orchestra's Principal Bassoon, who has performed it with all three Turkish state orchestras.

TAURANGA CONCERTO FOR CLARINET AND STRINGS

... was inspired by my first visit to New Zealand and was written for **Ian Scott** as a thank-you for his fabulous solo performance in my two-hour score for W.G. Pabst's iconic silent movie *Pandora's Box* when I conducted it in 2007 onstage at Bristol's Colston Hall with the Royal Ballet Sinfonia, of which, in addition to the WSO, Ian is Principal Clarinet.

We premièred the concerto in 2011 as part of an all-Paul Lewis concert with the Izmir State Symphony Orchestra – surely the only time an English composer has conducted a work that was composed in New Zealand and England and performed by a Scottish soloist with a Turkish orchestra!

SHIPLEY CONCERTO FOR VIOLIN AND STRINGS

...was composed in 2020 to celebrate the acquisition by Andrew Bernardi, violinist and founder/director of the Shipley Arts Festival in West Sussex, of a 1696 Stradivarius violin.

We premièred the work with the Bernardi Chamber Ensemble in last year's Shipley Festival and plans are afoot to record it in 2022.

CONCERTO ROMANTICO FOR HARP AND STRINGS

... was written at the request of Israeli harpist **Rachel Talitman** and recorded by her with the Strings Ensemble under Doron Salomon on a CD entitled Paul Lewis Romantic Music for Harp, released in September on her own label *Harp and Company*.

The concerto is in four movements and follows the storyline of a film for which it was suggested in the '90s that I might write the music. In my

enthusiasm I composed a song-like melody, but the film was never made.

Then a few years later I developed the theme into a series of rhapsodic improvisations for a proposed CD of music for harp and orchestra which in turn was never recorded, and the melody languished in the aforementioned drawer until **Rachel Talitman** wrote to me and said she had heard my string piece *Rosa Mundi* and it was her dream that I would write her a romantic concerto in the same vein. Little did she know that it had long been my dream to write a harp concerto and that I had just the material to hand. So not everything consigned to that bulging drawer is lost forever!

And, last but far from least, a work you may have read about in the previous edition of this magazine, and indeed you may even have been present at the première at the Assembly Hall in 2017:

SEASIDE CONCERTO FOR MIGHTY WURLITZER AND ORCHESTRA

This work was generously commissioned by John Gibbons for soloist **Richard Hills** and the WSO, and is a celebration of seaside culture, inspired by the previous generation of my family, five of whom were professional musicians who played at every conceivable seaside venue between Hastings and Worthing from the early forties to

the late seventies. In fact my mother Phyllis, her brother Sam Burston and his wife Barbara all played violin in the Worthing Municipal Orchestra.

.....

And is that the end of my concerto story? Not at all! Having, after two years of ecstasy and agony and many months of revision, completed the harp concerto, I thought there was nowhere else to go as regards the harp. But I was wrong: I've begun sketches for a concerto for TWO harps and orchestra, and this one will definitely not be consigned to the dreaded bottom drawer!

PAUL LEWIS

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BRENDEL *meets* BULKINA

If you were an ordinary mortal amateur pianist in the presence of greatness, wouldn't you rather take the same tennis court with Alfred Brendel than the same musical performing stage?

True, if you got to perform with him – say, the Mozart Concerto for Two Pianos – you'd already be artistically and technically onside, and enjoy keeping up your end of it. But I'm sure the daunted you and I would rather be on a leveller playing field with him! A chessboard, maybe? Or in a kitchen?

But what about a Masterclass with him? Wouldn't there be more an overwhelming feeling of hopeless subjection to the exacting scrutiny of an artiste so intellectually and meticulously focused – notwithstanding his quirky sense of humour?

I once saw Brendel give a public masterclass on the South Bank to some selected young pianists around my age then, and felt frightened for them. And those were London conservatoire students hardened into having their playing pulled apart by superiors in front of others.

Now, I wanted to ask someone else – Anna Bulkina – about her experience a long time later in that hot seat. I got a surprise: she'd sat in it several times. And what's more, in a joint-performing situation, in front of an audience where she and Brendel might possibly even have come out of the green room wearing identically initialled 'AB' tracksuits (!) Here's the story.

Before arriving in Worthing for the 2015 Sussex International Piano Competition (SIPC), Anna jointly won one of the world's leading contests – the Ferruccio Busoni Competition at the Bolzano-Bozen conservatoire in north eastern Italy. In its '2011 Hall of Fame', Anna tied with Ukrainian, Antony Baryshevskyi, with her compatriot from the Russian Federation, Tatiana Chernichka taking 3rd prize.

Who decided so? Heading the cross-globe jury of 11 was the Argentine keyboard tigress, Martha Argerich. Also on it was the Beaux Arts Trio's pianist Menahem Pressler, he who later on the 2018 Washington DC Competition panel gave Yi-Yang Chen that title – the year he won at Worthing.

The Busoni is a stringent ordeal. Brendel himself, then 18 years old, managed 4th place in its inaugural 1949 year. His judges included Arrau, Backhaus, Cortot, Gieseking, Lipatti, Rubinstein and Michelangeli. In 1956, Jörg Demus won it; a year later, Argerich at age 16; others since include



**Alfred Brendel Masterclass with Anna Bulkina
Busoni Competition, Bolzano 2011**

Photo: Gregor Khuen Belasi

Ponti, Ohlsson and Lortie. Few others have become western household names – but that’s competitions!

Like the teenaged Brendel, neither Bulkina nor Baryshevskyi were deemed worthy of Busoni first-prize bestowal. But both got closer: they tied for 2nd prize ex aequo. No 1st prize was awarded – not unusual at the Busoni...

The 2011 Busoni Competition asked Brendel to give the three finalists a public masterclass, tape-recorded for their ongoing benefit. This happened at Bolzano in 2012. Then all the participants did the same at the Ruhr Klavier Festival in Essen-Wreden, Germany, and then in the Icelandic capital Reykjavik. Having your piano playing forensically dissected had become a professional process!

For these masterclass ‘shows’, Bulkina travelled from the United States, Baryshevsky from Ukraine, Chernichka from Munich, Germany, and Brendel from London. They met and dined together, as well as ‘performing’. And of course it’s not so much an exhibition of being put under the microscope: there is much for the audience to hear and learn, too, about the music during the process. And they sympathise.

“No, I did not feel stressed or under pressure,” says Anna, then in her early 20s. “There were many people in each audience. They were very enthusiastic and supportive.

“I sometimes listen to those tapes and refresh those moments. We each played different repertoire every time. I particularly remember playing Robert Schumann’s *Davidsbündlertanze* and Beethoven’s *Sonata in Ab Opus 26*.

[The Music - Schumann’s 18 character-piece suite, motivated by wedding imaginings (to Clara), expressed in his opposing personality guises of Florestan (impetuous) and Eusebius (poetic), under the disguising title of dances from his music society, ‘Davidsbündler’. And Beethoven’s striking curtain-raiser to his ‘middle period’ sequence of popular nicknamed Sonatas: surprisingly, influentially, a slow opening theme and variations, a scherzo, a hero’s funeral march (used at his own) and a continuously fast finale.]

“I could talk in particular about his various comments on pieces I played, but it would take too much time, because he was very detailed. One thing I remember, he was asking me to be precise and strictly follow the score in Schumann, pointing out that he is German and it’s not Rachmaninov!

“Perhaps I was trying to play with too much freedom, thinking that Romantic music in general is less strict than music by Classical era composers. He insisted that I have to be free but in the frames of what the composer wrote in the music.”

Four years later, the fruits showed at Worthing. SIPC juror, Japanese pianist Yuki Negishi told me: “Anna Bulkina’s *Davidsbündlertanze* by Schumann was brave and poetic. She’s a real artist.” Then a doyen of international competition juries, singular veteran Turkish wonder,

Idil Biret, stated: “Anna Bulkina’s Beethoven *Opus 90 Sonata* was remarkable and her *Davidsbündlertanze* made great sense and was in the true spirit of Schumann.”

Brendel, such a huge musical authority, is quarter German, Austrian, Italian and Slav, born in then Northern Moravia, formally music-tutored only to age 16. He was 91 this year on January 5 (oh, that Capricornian longevity!). His artistic stature transcends the top great pianists of all time, being also a writer, a thinker, mentor, probing enquirer, lecturer; a painter, an erstwhile composer, and a poet with an absurdist eye for fun.

He has said, with typical self-deprecating penetration: “If I belong to a tradition it is a tradition that makes the masterpiece tell the performer what he should do and not the performer telling the piece what it should be like, or the composer what he ought to have composed.”

He adds: “A teacher can be too influential. Being self-taught, I learned to distrust anything I hadn’t figured out myself.”

We realise generations inevitably approach the same music afresh. Did Anna, some three generations his junior, disagree with any of his advice? “Maybe there were some things that I would play differently, but it was still very interesting to hear his opinion about it.

“I think I liked more talking with him after, rather than during, the masterclass. He would talk much more about different things, for example he loves contemporary music and knows very well many composers of the 20th century. I was surprised how much he knows, and his curiosity about it.”

“He asked us about our repertoire interests and commented upon that. I got an impression that he continues to learn and this is a never-ending process for him. That was the most striking thing about him that I can remember.”

That’s now 10 years ago. Where is Anna Bulkina now? Her bravery remains a recurrently acknowledged trait. “She is a serious artist,” recognised top British critic Geoffrey Norris at the Busoni Competition. Negishi echoed that. Bulkina has a mind and heart for ‘big’ music. She is also drawn to narratives, and she’s unafraid of depths or darkneses she wants to bring to the light.

And she is a communicator about music with a sense of proportion and detachment as well as humour – as her Interview Concert audiences in Worthing have twice enjoyed already. Her headlong delivery of Rachmaninov’s *Opus 39 Etudes Tableaux* in 2019 made them wonder about encountering her one day in a concerto. Maybe that’s on a future menu.

RICHARD AMEY

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SOUNDTRACK OF MY LIFE

By **JOHN GANDER**

My musical tastes are very eclectic, as shown from the wide variety of music and musical artists in my vinyl and CD collection.

What I listen to on any given day will depend upon my mood and what I want to achieve that day, although if I want to concentrate on something I will usually leave the radio playing in the background (more often than not on Radio 3) so that I do not have to keep getting up to turn the vinyl over or change the CD.

However, to start at the beginning, I was born in 1947 and grew up listening to music on the radio. Neither of my parents were particularly musical (and did not play any musical instruments), although we had an old wind-up gramophone player (as they were called back then) and they had a few 78s that we listened to from time to time – mostly the big bands and their singers, such as **Tommy Dorsey, Ted Heath, Glen Miller**, as well as **Ella Fitzgerald** and **Frank Sinatra**, for example.

As I said, though, the radio was always on and I can remember listening to *Family/Forces Favourites* on a Sunday morning, followed by the Sunday comedies (such as *The Navy Lark*, *The Clitheroe Kid*, *The Man from The Ministry*, and so on) and very often a big band – such as **Billy Cotton**.

One of my earliest memories of a favourite piece of music from those days (and it is still a favourite now) came from *Friday Night is Music Night* – the **Chorus of the Hebrew Slaves**, from Verdi's opera *Nabucco*. I just loved the sound of the choir/chorus, the melodic phrasing and the pain of slavery that comes through in both the music and the chorus. This, of course, awoke an interest in opera within me (although it lay dormant for many years).

That slow, ballad style is also something that has had a great influence on me throughout the rest of my life.

I was once asked, by a radio DJ (in the 1990s) to name my top three records and I chose Fleetwood Mac's *Albatross*, Roy Orbison's *Running Scared* and *The Air that I Breathe* by The Hollies and his reaction was "How boring!"

The middle/late 1950s saw the beginning of rock and roll and I was a great fan of both **Elvis Presley** and **Cliff Richard** – the first single (45) record I bought was Elvis' *All Shook Up* (and I still have it in my collection of 45s). I do not recollect the first LP (33) that I bought but the oldest record I have in my collection is by **Sammy Davis, Jr.**

While I was listening to the songs by the popular artists of the day (mostly on Radio Luxemburg – especially the chart show on a Sunday) my parents developed an interest in Country and Western. My dad's favourite was **Jim Reeves** and my mother later became a great fan of **Engelbert Humperdinck** (the singer, not the composer) – probably something else that influenced my liking of/preference for ballads. (I now have all of my mum and dad's LPs – especially those of Jim Reeves and Engelbert – in my collection.)

Back in those days we were taught music at school, although I have forgotten most (if not all) of it now. I always thought that I was quite musical until a couple of incidents in my life caused me to think otherwise. The first was not long after I started at secondary school when I auditioned for the school choir. The classroom was packed solid – standing room only – and the teacher told us to start singing while he wandered around the room listening. I had the dubious honour of being the first person to be told to leave the room! I am, apparently, tone deaf – especially when it comes to my own voice. The second incident was during a music lesson at school when we

were being taught to play the guitar. I was told that I could never play a musical instrument or even dance because I had no sense of timing or of rhythm. I have, though, not let either of these things bother me or affect my love of music.

Despite the observation made during that music lesson, I have developed a love of string instruments and of the guitar in particular and this brings me nicely to my next musical influence – **Rodrigo's *Concerto de Aranjuez (Guitar Concerto)***. I absolutely adore this piece and have several copies of it in my collection – from **Narciso Yepes** to **Julian Bream**, **John Williams** to **Craig Ogden** (and even a version by **The Shadows**). Not only did it reinforce my love for the guitar, it also introduced me to Spanish music in general, even to a French/Spanish opera – **Bizet's *Carmen*** – which is still one of my favourite operas. I do not now remember when or where I first heard it, but it obviously made an impression on me and has stayed with me ever since.

The guitar, though, as I say, is my favourite instrument. I love the sound it produces (whether it be acoustic or electric) and it is one of the most versatile instruments around – being able to be used in a variety of ways and across all genres of music, be it classical, pop, jazz or any other variety. It is also, of course, very light and very transportable. Through my late teens I listened with great enthusiasm to some of the legendary rock guitarists – to the likes of **Eric Clapton, Jimi Hendrix, Pete Townsend, Hank Marvin**, as well as blues and jazz guitarists like **Stevie Ray Vaughan, BB King, George Benson** and **Django Reinhardt**.

Dave Brubeck's Take Five was released in late 1961 and was a huge hit around the world, including here in the UK (reaching No. 6 in the charts in October 1961). Although somewhat unorthodox at the time, because of its changing time beats – the title derives from the fact that it is mostly in quintuple (5/4) time. It gives ample space for the saxophone,

piano, bass and drums to express themselves.

Prior to **Take Five** my knowledge of and interest in jazz was through the big bands (such as **Duke Ellington**) and artists such as **Louis Armstrong**. I was also aware of the more popular traditional jazz artists in the UK, such as **Chris Barber**, **Kenny Ball** and **Acker Bilk**, but this was a new and more exciting form of jazz.

While I enjoy listening to jazz on record, to me it is best heard live, be it in a club, pub, bar or some larger venue. It creates an air, an atmosphere of its own that is entirely different from the almost sterile music heard on recordings. Later in life I visited the Tuesday night jazz club at The Bull in Fishbourne (just west of Chichester), where I was fortunate enough to see and hear some extremely talented and well-known national and international artists – the highlight probably being **Tubby Hayes**.

I also became a lover of the singer **Ella Fitzgerald** (one of the finest – if not the finest – singer of all time) and I have several recordings of her music, though I must say that my personal favourites are the songs of **Cole Porter**. I also ran two jazz clubs here in Worthing – one in a local pub on Tuesday night (for modern jazz) and one in the Denton Lounge as a dinner event once a quarter (for trad jazz). The former was still in existence when lockdown started and has since reopened, and the second is still going (although it has changed to modern jazz now) and I am no longer involved with either, other than as a punter.

The next piece of music that had a great influence on my life was as a result of enlisting in the Royal Air Force as a boy entrant. Words were put to a particular piece of music as our anthem – which was **Dvorak's Symphony No. 9 'From The New World'**. A wonderful symphony, exploring the unknown world and full of liveliness, hope, beauty and serenity, with its Native American, African and European (Bohemian) influences.

Having come to love this symphony, I then went on to discover other pieces by Dvorak – be they symphonies, symphonic poems, Czech folk music, Slavonic dances or his music for ensembles, chamber and quartets/quintets. While some of them are enjoyable in their own way I do not think

they match in any way what Dvorak achieved in his 9th Symphony.

A big influence from the late 60s and early 70s was the early blues music of **Fleetwood Mac**, as demonstrated by their first Greatest Hits album, which included such wonderful tracks as *Black Magic Woman*, *Shake Your Money Maker*, *The Green Manalishi*, *Man of the World*, *Oh Well (Parts 1 and 2)* and the greatest of them all, in my opinion, *Albatross*, all of which demonstrates the song-writing and brilliant guitar playing of **Peter Green**.

Another of my big influences in the 70s was **John Denver**. I discovered him through a series he had on BBC2 and just fell in love with his voice and his style – listening to his early albums (*Poems, Prayers & Promises*, *Take Me To Tomorrow* and *Back Home Again*) with such wonderful songs as the title tracks from each of them, as well as others like *Sunshine on My Shoulders*, *Grandma's Feather Bed*, *Leaving on a Jet Plane*, *Thank God I'm a Country Boy* and his big hit *Annie's Song*. I managed to see him perform in the 1980s at the Brighton Centre. Other musicians of the time that were particular favourites of mine were **The Hollies**, **Manfred Mann** and **Roy Orbison** (who I was very privileged to see live on stage in Portsmouth in the mid/late 60s).

When I first went to work in Saudi Arabia I was heavily influenced, musically, by the Americans with whom I worked and associated.

I was particularly drawn to such artists as **Grover Washington, Jr.**, **Crystal Gale**, **Linda Ronstadt** and **Emmylou Harris**.

However, due to the lack of culture in the area (by Western standards, at least) I began to take more interest in classical music again, and in opera, though I cannot now think of any one particular piece that influenced me.

Returning to Worthing in the late 1990s I eventually found **WSO** and let myself be talked into becoming a trustee and administrator. Unfortunately, due to personal circumstances I have been obliged to step away from both these roles at the time of writing.

WSO has attracted many soloists who have made some wonderful recordings. Most notably (in my opinion) **Nicola Benedetti**. She has been a great influence on me – I have all of her CDs and I have gone on to explore violin concertos as a genre. I have especially enjoyed those of *Bach*, *Bruch*, *Brahms*, *Elgar*, *Vivaldi* and *Dvorak*.

Through my association with WSO I have learnt a great deal about classical music, musicians and composers. As a result of researching and writing concert programmes, I have learnt an exceptional amount about all three. John Gibbons' love of and enthusiasm for British music also had its affect on me – inspiring me to write a series of biographies about British Composers for this magazine.



Photo of Ella Fitzgerald in November 1946 by William P.Gottlieb - public domain

WORTHING'S HIDDEN GEM

by **ROBERT CLARRY**

Since moving to Littlehampton in 2007 I have been a member of Worthing Symphony Society and have attended many Worthing Symphony Orchestra concerts in the years since then.

My claim to fame (if I am allowed one) is that I am known as the WSS Charioteer, the name invented by a stalwart of the WSS – Alan Jones. It became my task to ferry competitors of the 2nd, 3rd, and 4th Sussex International Piano Competitions to their various practice sessions in churches or private homes, and transport them to the Assembly Hall to perform in the competition.

One of the reasons for moving to this area was because I was aware of the “hidden gem” in the Assembly Hall. I refer to the Worthing Wurlitzer Organ, which when not in use is housed in a cage under the stage. Whilst I am sure many WSS Members do know about the organ and have heard it in conjunction with the WSO, many others around town do not know of its existence and we need to spread the word.

Worthing's wonderful Wurlitzer is one of the largest theatre organs in England, indeed Europe.

The sound you hear is produced from over 1,500 organ pipes installed in the two organ chambers located behind the grilles on either side of the stage. The pipes range from 2 inches to 16 feet in length. Alongside these pipes are real percussion instruments - a Xylophone, Sleigh Bells, Drums, Cymbals and even a set of Cathedral Chimes!

The organ is a powerful instrument using air produced by two 5KW blowers housed under the stage. The console rises majestically to its playing position on a lift - as all proper theatre or cinema organs should. This is where the organist sets the sounds (registrations) required from the organ pipes and other instruments from within the chambers, and of course where the notes are played on the manuals: also known as keyboards. Even the smallest theatre organ will have two manuals of five octaves in length, Worthing's Wurlitzer has three (which can be seen in the photos), some have four, and a few may have more. I must make the point that NO sound comes out of the console; only from the pipes in the chambers.

Theatre organs have been around since the early 1900s and were originally conceived to provide the accompaniment to silent films. Most of the organs in the UK were installed during the big cinema-building boom of the 1930s to provide musical entertainment between films and background music as patrons entered and left the cinema. These organs were played by organists who became stars in their own right such as Sydney Torch, Sandy MacPherson, Reginald Dixon, Jesse Crawford, Reginald Porter Brown, George Wright and Lyn Larsen, to name but a few; names that are still remembered by the older generations today.

I should just like to point out that Cinema/Theatre organs are not all Wurlitzers. There are other manufactures such as Compton, Christie, and many more. It's rather like we call all vacuum cleaners Hoovers – but they are not! By the 1960s many cinema organs had fallen into disrepair and were deemed unpopular and not financially viable. Thankfully enthusiasts of the day bought, restored and found new homes for these mighty machines. The Worthing Wurlitzer is one such instrument which was originally installed in the Metropole Victoria Cinema in London. From the Metropole it moved to Buckingham Town Hall where the original console was replaced with that of the Troxy Cinema in Stepney.

In the mid 1970s the organ was acquired by **Jim Buckland** and the **Sussex Theatre Organ Trust**, was rebuilt taking four years, and then installed in Worthing Assembly Hall. The Wurlitzer organ was opened in May 1981 by organists Bobby Pagan, George Blackmore, and Ernest Broadbent. The organ was later enlarged from 10 ranks* (sets of pipes) to 23 ranks following the acquisition of an organ from the BBC Playhouse (ex Empress Ballroom Wurlitzer) and two ranks from George Wright's Pasadena USA organ. After the enhancement, the organ was reopened in February 1997 by organists Nigel Ogden, Iain Flitcroft, Robin Richmond and Simon Gledhill. As part of this enhancement the organ was tonally finished (i.e. adjusted to suit the hall it speaks into) by leading American technicians, so that what you hear now is one of the finest theatre organs in Europe. Of course the superb acoustic of the Assembly Hall has assisted in making the sound so good. My wife and I were able to attend both of the opening concerts and many others in spite of living in Wiltshire. Regrettably, long gone are the days when the Assembly Hall was often filled to capacity.

**Without getting too technical and keeping things simple, a rank of pipes (say for a flute sound) would contain 61 appropriate pipes; one for each of the notes on a five octave manual.*

I got interested in these instruments in the early 70s when living in Weston Super Mare whilst still serving at RAF Locking. Weston's Odeon Cinema houses a Compton Theatre Organ which is still in its original location. I remember having several private sessions on it which I found great fun. The first concert I attended there was by William (Bill) Davis who many might remember having a major role in the BBC's *Friday Night is Music Night* programmes.

Of course any article talking of the theatre organs must make mention of the world famous Wurlitzer in the Blackpool Tower installed in 1935 which was played by Reginald Dixon for 40 odd years, and is still played daily during the summer seasons by Philip Kelsall. Phil, who has been the resident organist in Blackpool for longer than Reg, plays the Worthing Wurlitzer annually – see concert dates below.

Larger Theatre Organs (those with more ranks of pipes) can certainly be used in a more classical environment; either on their own or with other instruments. Years ago when the Worthing organ was only ten ranks, I well remember the organist Jane Parker Smith performing a classical concert very successfully. Carlo Curley and Thomas Trotter also appeared on a number of occasions over the years.

Those long standing members of the WSS and others may well remember the early days of the existence of the Wurlitzer when the organ was used on a number of occasions when Jan Cervenka conducted the WSO.

Several years ago I was speaking to John Gibbons who was well aware of the Worthing Wurlitzer and who already had it in mind to incorporate it with the WSO from time to time. Some of the WSS Members will have attended the Saint- Saens Organ Symphony on the 6th April 2014 with the Wurlitzer being played by Richard Hills - one of our finest theatre organists. Richard also took part in the *Seaside Concerto* which John Gibbons referred to on page 4 in the Summer Issue of *Music Matters*. Since then one of our local theatre organists, Michael Wooldridge, played the Saint- Saens in the evening of 10th July 2017 after entertaining local school children with a selection of Disney Film themes during the morning session. So for those who have heard the Wurlitzer played with the Orchestra will hopefully agree it works well.

I feel it is important we keep the legacy of the late Jim Buckland (his vision and engineering skills) going for many years to come. The organ is now under the custodianship of **Mr Simon Field** who heads up The Sussex Theatre Organ Trust.

As one of my major interests, I attend theatre organ concerts and conventions throughout the UK. Having a Wurlitzer on my doorstep is a real gem! If you haven't heard one in concert, then come along to hear the Worthing Wurlitzer.

Information about other Wurlitzers in Sussex can be found at www.sussexwurlitzers.co.uk



Photos: Simon Field

WURLITZER CONCERTS AT THE ASSEMBLY HALL IN 2022

Sunday 3rd April
PHIL KELSALL
(from the Blackpool Tower)

Sunday 16th October
ROBERT WOLF
(resident organist at the
Thursford Collection)

Sunday 20th November
MARK LAFLIN

Concerts start at 2.30pm and tickets are available online at wtam.uk or call the box office on 01903 206 206.

Also on Sunday 12th June at 3pm, the Wurlitzer will be used by Worthing Philharmonic Orchestra when they perform the Poulenc Organ Concerto at the Assembly Hall. Tickets obtainable as above.

A FAMILY OF MUSICIANS

THE GIBBONS FAMILY OF THE 16TH & 17TH CENTURIES

As far as can be determined from surviving records this incredible British musical family began with Richard Gibbons ...

RICHARD GIBBONS

A prominent Oxford citizen in the early to mid-16th century, Richard is first heard of in 1550 when he was admitted as a 'Hanaster' or Councillor of the City of Oxford. In 1569 he is listed as one of two city chamberlains and his name appears in the list of Hanasters in 1583 (the year in which his son, William, was admitted to the same office), but there are no surviving compositions attributed to him.

WILLIAM GIBBONS

Born in Oxford circa 1540-42, where he spent most of his youth. William is known to be in Cambridge by at least 1566, as his first son (Richard) was baptised at Holy Trinity Church in July of that year.

William was a trained musician but it is not known where he studied or by whom he was taught. He was appointed a city Waite in 1567, a post that requires the incumbent to have high musical skills. *A Waite is a watchman who patrols during the night using musical instruments to show they were on duty and mark the hours.*

He remained in Cambridge until around 1581, when he moved back to Oxford, and in 1583 he was appointed a city Hanaster as well as a city Waite.

He returned to Cambridge in 1588 and he is recorded at King's College in the 'Mundum' (or bursar's books) of 1590, with payments made to him for "musical performances on festive occasions".

He married a Mary (Ellis?) in the mid 1560s, although the exact date of the

marriage is not known. William and Mary had ten children – Richard, Edward, Susan, Ellis, Thomasine, Elizabeth, Mary, Jane, Ferdinand and Orlando. It is not certain where the ninth was born (the first eight being born in Cambridge) but the tenth, Orlando, was born in Oxford.

William died in Cambridge and was buried at Holy Trinity on 20th October 1595. Mary also died in Cambridge and was buried alongside her husband on 19th April 1603.

EDWARD GIBBONS

William's eldest surviving son, Edward, was baptised at Great St. Mary's, Cambridge on 21st March 1568/67 and graduated B.Mus at Cambridge and incorporated B.Mus at Oxford on 7th July 1592.

Edward received a salary from King's in the Annunciation Term of 1592/93 as a lay-clerk, and was appointed Master of Choristers where he remained until autumn 1598. There is a record of payment being made to 'Gibbons the musician' for services as a Waite in the college hall at a feast in 1596/97.

He left Cambridge in 1598 but no trace can be found of him until 1603, when he was described in the will of his brother, Ellis, as 'Edward of Acton'.

On 24th October 1607 his son, William was baptised at Exeter Cathedral and records show that payments were made to *"Mr Gibbons Batchelor of Musiche so long as he shall teache the choristers and secondaries of this church in instrumental musiche"*.

Edward was appointed and paid as a priest-vicar (under dispensation from the Bishop of Exeter) on 8th August 1609 and in 1628 he is recorded as being 'Castos' of the college. It is also likely that he was the Cathedral organist as

there was no provision for one to be appointed or paid directly.

Edward married Jane (?) in the mid 1590s (she died and was buried at Exeter Cathedral) and secondly to Mary Bluet (who died and was also buried at Exeter Cathedral on 9th January 1664). There were three sons and three daughters from these unions: Robert (baptised and buried in July 1597), Mary (baptised on 11th April 1599 and married on 4th May 1628), Joan (born early 1600s and married at Exeter Cathedral on 19th June 1627), Murray (birth date unknown, but married and had a son ... Edward on October 1607 at Exeter Cathedral) and Jane (birth details unknown, but was married to Thomas Gale on 4th May 1628 at Exeter Cathedral).

The date of his death and burial are not recorded although it is likely that it was prior to 1650, and the name of Gibbons seems to have developed strongly in and around Exeter in the 18th century.

Little evidence exists of Edward's work as a composer. He is mentioned in Tudway's Collection in the British Museum:

"A prelude upon ye organ as was then usual before ye anthem by Mr. Edward Gibbons, Custos of ye College of Priest-Vicars of Exeter 1611."

ELLIS GIBBONS

The third son of William and Mary, Ellis, was baptised at Holy Trinity, Cambridge in November 1573 and he died in May 1603, leaving a widow but no children.

Two of his madrigals, in *The Triumph of Oriana* and *Round about her charret* have survived, and of these the latter is much the finer, with an interesting scoring and variations in colour, and the concluding passage with its characteristic cadence, shows the hand of the artist.

Could there be a connection between this musical family and our very own John Gibbons?

We are fairly certain that our John is not a direct descendant of Orlando or his son, Christopher, who was the only one of Orlando's children to have children himself. He had three daughters and so the direct 'Gibbons' line ends there.

However, there may well be a connection through Orlando's brother Edward and the branch of the Gibbons family that thrived in Exeter.

What is fascinating is that the musical interests of Orlando, Christopher and our present day John are very similar. All three share a passion for organ music, church music and choral music.

What we do know for sure is that neither Orlando nor Christopher were supporters of Wolverhampton Wanderers. Hardly surprising as football, as we know it, had not been invented back then, but in an effort to find a link, we looked at all possibilities!

But in terms of probabilities ... Gibbons is not the commonest of surnames. It was first found in the counties of Mayo and Limerick in the late 12th century, and currently ranks as the 419th most popular surname in the UK with less than 16,000 named 'Gibbons', including spelling variations.

So there is a better than average chance that our esteemed Music Director is connected to this musical family of centuries past.

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Oil painting of Christopher Gibbons by unknown artist circa 1664.

The portrait is kept in the Faculty of Music Collection, Oxford University.



FERDINAND GIBBONS

The fourth son of William and Mary, Ferdinand, was likely born in 1581/82. Little is known about him, other than that he was a musician. He was appointed a City Waite in Lincoln on 8th June 1611.

ORLANDO GIBBONS

Baptised at St. Martin's, Oxford on Christmas Day 1583, Orlando is the last of William and Mary's children. The family moved to Cambridge in September 1588 and Orlando graduated B.Mus in 1606 (later awarded a D.Mus at Oxford).

In 1595/6 he is listed as a chorister at King's College, Cambridge. In 1602/3 he is recorded as being paid special fees by the college 'pro musica' 'in festo Dominae Reginae'. In March 1604/5 he was appointed organist of the Chapel Royal, a post he held for the rest of his life.

In 1606 he married Elizabeth Patten (daughter of John Patten – one time Yeoman of the Vestry of the Chapel Royal and later Keeper of the King's Closet). John Patten's will (dated February 1622) appoints Orlando as executor and records him as living in Woolstaple (now Bridge Street), London.

Orlando and his wife had three sons and four daughters, all of whom were baptised at St. Margaret's, Westminster: James (2nd June 1607 died in infancy), Alice (5th August 1613), Christopher (22nd August 1615), Ann (6th October 1618), Mary (9th April 1621), Elizabeth (16th March 1622) and Orlando (29th August 1623).

He earned a reputation as a composer and as the best organist in England and it is not surprising that he received Royal favours.

In 1619 he was deemed "one of his Maties, Musicians for the virginalles to attend his highness privie chamber." In 1623 he was appointed organist of Westminster Abbey and officiated at the funeral of James I.

He travelled to Canterbury in May 1625, as part of the Royal Retinue when Charles I went to meet his new French bride. There has been much speculation in regards to Orlando's death but it is

believed that on Whit Sunday 1625, while still in Canterbury, he had a fatal epileptic fit. He was buried the following day at Canterbury Cathedral.

Orlando Gibbons was one of the most gifted and versatile English composers and musicians of his time. He wrote a number of keyboard works, around 30 fantasies for viols, a number of madrigals (the best known of which is *The Silver Siren*) and popular verse anthems including *Great Lord of Lords* and *This is the Record of John*. He also produced two major settings of Evensong, Short Service and Second Service, and extended composition combining verse and full sections. Full anthems include *O Lord, in my wrath* and the Ascension Day anthem *O Clap your hands together* (after Psalm 47) for eight voices.

He contributed six pieces to the first printed collection of keyboard music in England – *Parthenia* – to which he was by far the youngest of the three contributors), published around 1611.

His surviving keyboard output comprises some 45 pieces. The polyphonic fantasia and dance forms are the best represented genres. His writing exhibits a command of three and four-part counterpoint. Most of the fantasies are complex, multi-sectional pieces. His approach to melody, in both his fantasies and his dances, features extensive development of simple ideas as, for example, in *Pavane in D minor* and *Lord Salisbury's Pavan* and *Galliard*.

CHRISTOPHER GIBBONS

Baptised at St. Margaret's, Westminster in August 1615, Christopher Gibbons was the third of Orlando's children and he became a musician of some note. His early musical training was received as one of the children of the Chapel Royal.

He was 10 years old when his father died and he was adopted by his uncle, Edward Gibbons and moved to Exeter.

He was appointed organist at Winchester Cathedral in 1638. When Civil War broke out in 1644 he joined the Royalist army. At the Restoration he was rewarded for his services by appointments as organist of the Chapel Royal, private organist of Charles II and organist of Westminster Abbey.

On 2nd July 1663 the King addressed the Vice-Chancellor of Oxford University, recommending Christopher Gibbons should be admitted to the degree of Doctor of Music.

In September 1646 he married Mary, daughter of Dr. Robert Kercher, a pre-bendary of Winchester. There were no children from this union and Mary died and was buried in the North Cloister of Westminster Abbey in April 1662.

Christopher remarried Elizabeth Ball and they had three children (Elizabeth, Anne and Mary). Christopher died in October 1676 and was buried in the Abbey Cloisters. Elizabeth (his wife) survived him by six years and was buried in December 1682 near her husband.

Christopher Gibbons was a well-known and influential musician and composer in the later part of his life. He is recorded several times in the diaries of Samuel Pepys, and importantly (given his direct link to the musical traditions of the Elizabethan period) he was responsible for nurturing several great Restoration composers, including John Blow, Pelham Humfrey and, most significantly, Henry Purcell. Christopher became the first recorded organist of St. Martin-in-the-Fields in 1674, where he composed his *Voluntary for Double Organ*, using the two distinct manuals of the instrument at St. Martin's at that time.

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There are several books and numerous articles available about the Gibbons family of musicians and composers.

If you are interested in learning more, then I would recommend *Orlando Gibbons and His Family: The Last of the Tudor School of Musicians* by Edmund H. Fellowes and *Orlando Gibbons and the Gibbons Family of Musicians* by John Harley.

Several CDs of the music of Orlando Gibbons are available (though it may be difficult to obtain some of them) and of these I would recommend *Hymnes and Songs of the Church, Gibbons Choral and Organ Music* and *Gibbons: Consort and Keyboard Music/Songs and Anthems*. All three are available on the Naxos label.

JOHN GANDER



The Ninth Symphony is unlike any other orchestral work by Arnold that I have heard.

Following his illness, he found himself unable to write textures that were contrapuntally more complex than two parts and consequently the music often has almost austere clarity and transparency; this character is heightened by very selective choice of instrumentation and I imagine that large areas of the manuscript pages were empty bars.

The overall proportions of the work are also unusual with the concluding *Lento* movement being almost as long as the three previous ones in total. I find it impossible to describe the music; it has to be heard and this is where, approaching this performance without recollection of any other, I found everything very convincing. I make this point because there is an issue with John Gibbons' interpretation that is controversial; the last movement is taken appreciably faster than the composer's marking. Reactions to this radical approach have ranged from "revelatory" to a dismissive "flagrant disregard of the composer's metronome markings".

Completed in 1986, the symphony did not receive its premiere, in the presence of the composer, until 1992 when his friend, Charles Groves, conducted the BBC Philharmonic. That performance is about seven minutes longer than this recording.

The critical listener must, therefore, consider if the composer's direction is sacrosanct. Apart from that, the recording quality is superb, the performance comes across as fully committed by both orchestra and conductor, and, as with the other recordings I have encountered from Toccata Classics, the sleeve notes are exemplary.

ANTHONY PURKISS

GRAND CONCERTO GASTRONOMIQUE, OP.76, SYMPHONY NO.9, OP.128.

Liepāja Symphony Orchestra / John Gibbons

Toccata Classics TOCC 0613 (57' 40")

It's more than strange to review a concerto recording in which the soloists are not heard but, having experienced the WSO performance – with Eater, Waiter and Food present on stage – the obvious question is whether a presentation without them will "work".

I found that listening to the music, without that distraction, brought an increased appreciation of the same care and craftsmanship that are the hallmarks of Malcolm Arnold's more seriously intentioned works and, indeed, of his whole output .

One of a number of contributions he made to the Hoffnung Music Festivals that took place between 1956 and 1961, the *Grand Concerto* examples – in the "Roast Beef" movement – his extraordinary capacity to inject a characteristic, into a lighter context, that Elgar might have labelled nobilmente.

The same quality, for example, is found in *A Grand Grand Overture, Op.57*, another Hoffnung Festival offering, and the third of the *Cornish Dances, Op.91*.

The "Peach Melba" course offers an all too brief experience of the wonderful voice of soprano Anna Gorbachyova-Ogilvie in the wordless singing of Gounod's *Ave Maria* counterpart to the first Prelude of Bach's *Das Wohltemperierte Klavier*, a tribute to Dame Nellie Melba for whom the dish was created. Arnold's orchestration of the "accompaniment" is wonderfully imaginative in its use of vibraphone with harp.

A gap of twenty-five years and a catastrophic contrast of personal experience separate the two works on this CD. Arnold suffered mental illness and attempted suicide followed by a breakdown and a long period of recovery.

“I SUPPOSE THE IDEA OF HAVING A MUSICAL SOUNDTRACK ACCOMPANYING A FILM CAME FROM THE ERA OF SILENT MOVIES...”

writes **JORDAN HENG**

.... when a theatre organ would be played in the cinema during the film screening.

The silent movie era began in the 1890s and lasted until 1929 but the music played was not composed especially for the films and could be made up by the organist, if so wished.

Arguably, the first film to have music composed specifically for it was D.W.Griffiths' *The Birth of a Nation* in 1915 – a three-hour epic. However, in 1929 a technical advancement was made whereby sound could be synchronised, particularly that of voice and music, leading to a very quick development in musical soundtracks that became an integral part of the story-telling process. It also led to a completely new career for composers, who were commissioned by Hollywood to write new material especially for films.

One notable exception to this (and isn't there always an exception) was the *One of Our Aircraft is Missing* (1942), which has no musical soundtrack whatsoever and relies solely on the camera and the script to tell its story.

The golden age of Hollywood films (particularly for the development of film music) was the 1930s to the 1950s. There was an explosion of creativity in this period, with music composed for films that constantly matched the artistry of the films for which they were written. During this time, the composers came mainly from backgrounds in concert music and, almost exclusively, wrote orchestral pieces.

Max Steiner is identified by many as the 'Father of Film Music' and made extensive use of the leitmotif in, for example, his 1933 score for *King Kong*. The leitmotif is a technique whereby specific instruments or musical themes are assigned to individual characters or events – originally created by Richard Wagner for use in his operas. Since 1933 however, the use of the leitmotif in film music has become almost mandatory.

Erich Korngold was an Austrian-born composer who achieved great notoriety as a composer of film music. His many credits include *The Adventures of Robin Hood* in 1933 and *The Sea Hawk* in 1940, amongst others. His influence as a composer of film music cannot be overstated – for example, the music from *The Sea Hawk* greatly influenced John Williams in his compositions for the *Star Wars* films.

Alfred Newman composed scores for over 250 films, including *Mask of Zorro* in 1940, and served as Director of Music at RKO Studios. He is also the father of composers Thomas Newman (*American Beauty*) and David Newman (*Ice Age*), as well as being the uncle of singer-composer, Randy Newman (*Toy Story*).

Bernard Herrmann is best known for his long-term collaborations with Alfred Hitchcock, especially his iconic work on *Psycho* in 1940. In later years he worked with 'new' Hollywood directors such as Martin Scorsese – *Taxi Driver* (1976) and Brian De Palma – *Sisters* (1973).

A Streetcar Named Desire in 1961 features a hybrid symphonic-jazz score by composer Alex North and this is often seen as a major step forward for film music, moving Hollywood film compositions away from the 'European' classical sound. *High Noon* (1952) features – for the first time – a song (*Oh My Darling*), which proved instrumental in the commercial promotion of the film. Following this success, studios began asking composers to write original songs for films, both for promotional purposes (via airtime on the radio) and later, for additional income from record sales. Thus was born the concept of the soundtrack album.

In 1954 the studio system began to crumble and composers, actors and directors moved from being employed by the studios to freelancing. Unlike other musicians, film composers did not belong to the American Federation of Musicians, which was to have long-term consequences.

The French film noir *Elevator to the Gallows* in 1958 is notable for several reasons. Among them is the fact that Miles Davis' contribution is a jazz score in its purest form, having been scored with a trio of musicians improvising to the screen. Miles Davis' work on this film also makes him one of the earliest African-American film composers, paving the way for such later greats as Quincy Jones, Herbie Hancock and Terence Blanchard to follow in his footsteps.

In the 1960s film music moved into different genres again. Elmer Bernstein's score for *The Magnificent Seven* (1976) and Enrico Morricone's compositions for Sergio Leone's *Dollar* Trilogy did a great deal to revive the western as a genre and are among several new but now classic western scores.

Jazz composers Henry Mancini and Lalo Schifrin are probably best known for their scores for the *Pink Panther* film series and the *Mission Impossible* TV series respectively. Each did their part to keep jazz relevant in both film and television. Almost single-handedly the composer John Barry defined the world of spy films with his symphonic-jazz hybrid scoring of the popular James Bond series of films.

Maurice Jarre's lush score for *Lawrence of Arabia* (1962) created the template for desert soundtracks that followed, fusing exotic Middle Eastern scales with sweeping string melodies. There are many examples of Jarre's influence on later films – including Jerry Goldsmith's score for *The Mummy* (1999).

1967 saw the release of *The Graduate* with a soundtrack derived of songs that have no connection whatsoever with the film, with one notable exception – Simon & Garfunkel's *Mrs Robinson*, which was released as a single and became a No. 1 hit on both sides of the Atlantic. This approach to film score influenced Hollywood for decades, particularly as it added marketing opportunities and extra income (from the record sales).

Alex North's score for *2001: A Space Odyssey* in 1968 is replaced by the director's temp track which comprised classical pieces such as Johann Strauss's *Blue Danube* and Richard Strauss's *Also Sprach Zarathustra*.

The soundtrack album was an example of what composers refer to as 'Temp Love'. An example of the phenomenon of a director falling in love with the temporary soundtrack to which their film

is edited, thereby undermining the composer's work, making it unpalatable to the director, no matter how good it may be and how well it may fit or serve the film.

The 1970s saw film music heading in two concurrent but divergent directions, with the incorporation of synthesisers and a return to classic scoring.

A good example of the former is that of director and composer, John Carpenter's synthesiser score for *Dark Star* in 1973, where he expands the soundtrack world beyond the previous boundaries of symphonic jazz and pop music, and introduces a new vocabulary of computerised arpeggios and other technology. This was a major shift in how scores are made, with long-term consequences for the industry. Until then, soundtracks required an ensemble of instrumentalists to perform the music and – whereas orchestras often consist of dozens of musicians – this type of film score could be provided by a single individual.

In 1977 John Williams single-handedly revived the golden age of Hollywood film scores with his composition for the *Star Wars* series of films. The soundtrack for the first in the series became one of the highest-selling non-pop records of all time.

The 1980s are full of song-laden soundtracks, like the ones for 1983's *Flashdance* and *Footloose* (1984).

Elsewhere, orchestral scores play second fiddle, in a manner of speaking, to the original songs featured in such films as *Ghostbusters* (1984) with its ever-popular and extremely well-known song by Ray Parker Jr – and *Back to the Future* (1985) – especially *The Power of Love* by Huey Lewis (composer and singer).

John Williams continued the golden age tradition with his iconic scores for such films as *ET The Extra Terrestrial* (1982), *Superman* (1978) and the *Indiana Jones* series (1981-1989).

Due to what seemed like exponential leaps in digital technology – especially sampling and computer-based sequencing – the 1980s also saw a proliferation of synthesiser-heavy scores, such as those for *Escape from New York* (1981), *The Terminator* (1984) and *Blade Runner* and *Tron* (both 1982).

John Goldsmith's work on the *Star Trek* series of films, from 1979 onwards, fuses orchestral sounds with electronic elements.

Former Oingo Boingo frontman Danny Elfman began his decade-long collaboration with director Tim Burton in 1985, with the score for *Pee-wee's Big Adventure* and *Batman* (1989).

Hans Zimmer arrived on the scene and made his mark almost immediately with the score for *Black Rain* (1989), which soon became a popular temp track for action cinema. Zimmer continues to be influential thanks to his extensive and innovative use of technology and hyper-collaborative approach to music production.

The turn of the century emphasised the return of the epics, with such films as Peter Jackson's *Lord of the Rings* trilogy (2001-2003) and the *Harry Potter* series (2001-2011).

The music for *Lord of the Rings* was written by Howard Shore and is very evocative of the fantasy genre, as well as conjuring up the majestic scenery of New Zealand (some of which, albeit, was enhanced by computer graphics). It is very difficult to pick out any one track as being particularly more representative of the film than any other – all I will say is that, if it is the job of the music to enhance the film and draw people to it, then this music succeeds (as every time I hear it I want to watch the films – again).

John Williams' score for the *Harry Potter* series, on the other hand, contains one of the most recognisable music themes in movie history – *Hedwig's Theme*.

Both of these scores, though, mark the solid return to the classical, orchestral style of music.

Film scoring has grown into its own distinct art form and films have continued to incorporate almost every genre of music imaginable. While symphonic scores remain popular, there are plenty of projects that ignore orchestral music completely. The proliferation of synthesisers in the 1980s and later digital audio work stations and virtual instruments in 1990s and 2000s has lowered the barrier to entry for aspiring composers.

Musicians from non-symphonic backgrounds continue to successfully make their mark in the film industry – including rock stars (or former rock stars), such as Nine Inch Nails' Trent Reznor, Cliff Martinez (one-time drummer for the Red Hot Chili Peppers) and Radiohead's Johnny Greenwood.

There are also more female composers working actively in the industry, such as Wendy Melvoin, Mica Levy, Miriam Cutler and Rachel Portman, to name but a few.

As diverse as scoring is today, it is ultimately up to the director how music should best serve the film. However the ability to make informed decisions about music should come from strong points of reference and study.

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Below: Fay Wray with Bruce Cabot (left) and Robert Armstrong in a still from *King Kong* (1933)
Wikimedia Creative Commons



Dear Members,

I last wrote to you by way of an insert attached to the Summer 2021 edition of *Music Matters* magazine. At that time I mentioned that due to the pandemic, the Society had been unable to hold its usual AGM, but I hoped the next one "would not be too far away". Who would have thought that we would still be in the grip of this wretched virus during this New Year.

At least the Worthing Symphony Orchestra has been able to start bringing you first-class concerts again, albeit with some socially distanced seating in the hall, and we are confident that our audience numbers will continue to grow, hopefully to pre-pandemic levels.

However, as the situation is becoming more stabilised, we now feel confident that we can go ahead with the long awaited AGM.

We are aware, of course, of the need for such a meeting and propose that the AGM should thus be held following the end of the concert to be held on the 13th of March, which will feature the outstanding young pianist Jeneba Kanneh-Mason, another first for Worthing!

Although there has not been much in the way of Society activities, there will still be various reports to keep you up-to-date with the Society's status, and elections will need to be made in order to appoint the future officers and committee. You will receive further notifications regarding this intended meeting, but in the meantime, I wish you all well and enjoy the music!

Eddie Hurcombe

WSS Chairman



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