

THE MAGAZINE OF WORTHING SYMPHONY ORCHESTRA

SPRING 2020

music

MATTERS

PROG BRITANNIA

How classical music drove the progressive rock movement of the late 60s and early 70s.

MOST MEMORABLE WSO CONCERT

What's yours?

GREAT BRITISH COMPOSERS

The men and women who put British music on the classical map.





–“On behalf of the Trustees of Worthing Symphony Orchestra may I take this opportunity to welcome you to the very first edition of our new magazine *Music Matters*”

In the unprecedented times we are all living through, I can't think of a more apt sentiment than *Music Matters*. With all of us facing social isolation and the associated stress and mental anguish this brings, music is a great comforter to me. I can sit back in my chair, put on my headphones and listen to my favourite pieces of music, forgetting for a short time about the problems we all face.

This magazine will attempt to bring you all the up-to date news and events related to Worthing Symphony Orchestra and the wider world of music. We want you to know that we firmly believe every one of you is a highly valued part of the WSO story – without you we have no orchestra. If you have something to say, we want to hear it and we welcome any ideas and contributions you feel you want to make to future editions.

I really hope that we can all be together very soon at the Assembly Hall enjoying another fabulous WSO concert under the directorship of our musical maestro principal conductor John Gibbons. I miss those concerts, I miss his humour and I even miss his dedication to Wolverhampton Wanderers!

I have always felt that music is such an important part of everyone's life and indeed a town can be judged by the cultural offering it provides to the people who live there. In Worthing we are fortunate to have many venues providing a range of entertainment across a wide cultural spectrum but, in my opinion, the jewel in the crown is Worthing Symphony Orchestra. In my role as a town councillor and as a past Mayor of Worthing I have been told by local business how important it is in attracting staff to Worthing, that there is a diverse social offering, and that WSO plays a major role in that.

The Worthing Symphony Orchestra has been a huge part of the town's music scene since 1926. As we rapidly approach the centenary of the orchestra and although it has gone through many metamorphoses in that time, the core ethos has remained the same, to bring top quality music to the town with musicians at the very pinnacle of their art.

I and my committee will do all we can to ensure that the decisions we make will ensure the orchestra is in a place where we can look forward to the next one hundred years with optimism, safe in the knowledge that our children and our children's children will be able to enjoy what we enjoy today.

I feel truly honoured to have been asked to Chair the committee. Worthing is without doubt blessed to have the only professional orchestra in West Sussex and we all need to support it as fully as we can. Tell your family and friends that they need to get along to a concert, if they come once they will come again.

I look forward to seeing you all in the coming season and enjoying one of the most wonderful things in the world – live music.

Best wishes,

Paul Baker

Chair of Worthing Symphony Orchestra

DATES FOR YOUR DIARY

The current lockdown on social activities is very trying for us all, particularly as we do not know how long it will last.

However, you will be pleased to know that we are busy planning our 2020 – 2021 season regardless, and we will let you have the full details once they have been finalised, and we know that things either have returned, or are returning to normal.

In the meantime, here are some (pencilled in) dates for your diary for WSO's seven afternoon concerts - starting at 2.45pm

Sunday 13th September 2020
Sunday 11th October 2020
Sunday 8th November 2020
Sunday 3rd January 2021
Sunday 14th February 2021
Sunday 14th March 2021
Sunday 25th April 2021

The evening concert has not yet been finalised, but it is likely to be in the last week of January 2021 or the first week of February 2021.

There will be some exciting soloists and some fantastic music coming up this season, so please do keep a look out for further announcements.

In the meantime, keep safe and well and we look forward to seeing you all when the new season (eventually) starts!



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MUSIC CROSSWORD

Why not try our musical puzzle?

This first edition of *Music Matters* (and there will be more!) has been produced by Worthing Symphony Orchestra – May 2020. If you would like to submit an article for publication in a future edition, or wish to advertise, please email admin@worthingsymphony.co.uk or call **07505 439617**

MEMORABLE CONCERTS

I very soon realised that to write about ‘a memorable WSO concert’ – as I had been invited to do – was, for me, an impossible task. The fact (and it really is fact) is that I have found every WSO concert memorable and, of course, each time one comes away with some specific elements of the performances foremost in mind; perhaps the brilliance of the concerto soloist, even more than usually outstanding playing by the orchestra, or the appearance of an unknown work.

John Gibbons’ faith in the trust and loyalty of the WSO audience must have been a key factor in going forward with a policy of introducing such works to the season. There are many venues where this bold move would have reduced crucial audience numbers, one reason why the vast majority of wonderful compositions are never, or very rarely, programmed in this country. If only people knew what they are missing! Now, in Worthing, there are opportunities to find out!

I sense that faith has been rewarded; the audience appears to be getting larger and, if a way of publicising such performances to a geographically wider area can be found, that trend should continue and the WSO enterprise receive the national recognition it deserves.

So there have been three concerts important to me in that they have presented major works by two

composers with whom I have had a personal connection. I never imagined that I would hear concert performances of Symphonies by George Lloyd and Edmund Rubbra, certainly not outside London.

The soloist in the latter concert was my dear friend **Idil Biret** and one of the most rewarding things I managed to bring about was persuading JG to invite her to play with WSO in April 2002.

The empathy between pianist and conductor was almost tangible and I know that a strong mutual respect, friendship, and professional appreciation evolved very swiftly. Further persuasion has not been necessary and the happy association eventually manifested in something for which I had long hoped, the Orchestra’s first commercial recording.

The day that took place – recording before, during, and after the concert – was certainly memorable. We needed to find a piano with greater tuning stability than our Steinway which was still “settling” following re-stringing; interruptions for adjustment during recording sessions would have caused considerable difficulties.

Thanks to the great generosity of **Shigeru Kawai**, I managed to obtain free loan of a magnificent instrument

and the attendance of two expert technicians. Fortunately, Idil thought the piano ideal for Mozart! Then there had been prior discussion, as one of the two concertos originally intended had been programmed in the previous season. In its place, I very tentatively suggested K.503 – my favourite Mozart Piano Concerto – and I am so glad that was adopted because the performance (as with K.595) is wonderful.

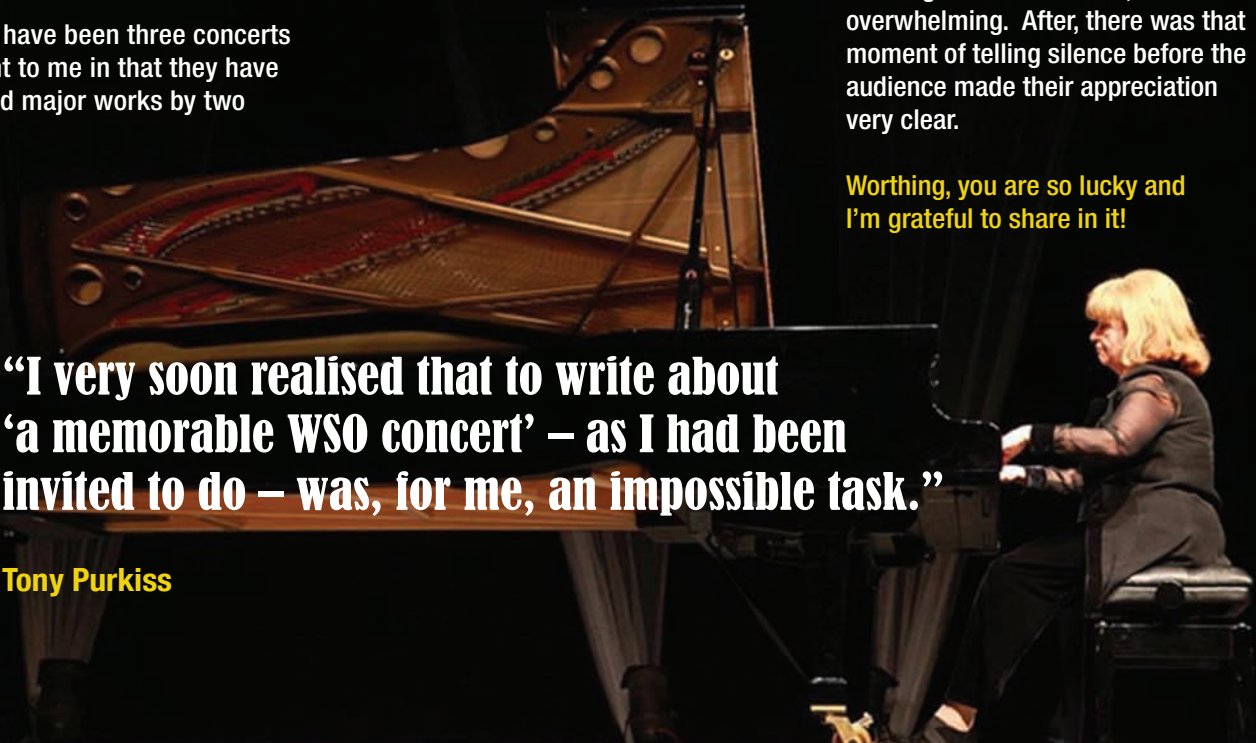
The musicians of WSO are astonishing; why else would a major international pianist choose to record with the Orchestra? That they consistently produce performances of such quality on minimal rehearsal time amazes me.

If I have to single out one it would be Moussorgsky’s *Pictures at an Exhibition* in Ravel’s orchestration.

The remarkable acoustic of the Assembly Hall is totally unforgiving, everything has to be precise. The score demands virtuosity and Ravel’s textures range from delicate transparency to the massive processional climax of *The Great Gate of Kiev*. Here JG took a measured tempo at which I thought it would be impossible for the orchestra to sustain, let alone build, the energy and power needed to bring it off.

I could not have been more wrong. Thrilling? More than that, it was overwhelming. After, there was that moment of telling silence before the audience made their appreciation very clear.

Worthing, you are so lucky and I’m grateful to share in it!



“I very soon realised that to write about ‘a memorable WSO concert’ – as I had been invited to do – was, for me, an impossible task.”

Tony Purkiss

WHY IS THE ORCHESTRA SEATED THE WAY IT IS?



WSO Administrator John Gander ponders the traditional orchestra layout

Why don't the oboes and tubas sit in the front of the orchestra? Why don't flutes and first violins swap positions? Or (in what could be the coolest configuration) why don't the bass trombones and contrabassoons sit up front with the conductor?

When we think of the 'traditional' layout of an orchestra, we think of the violins directly to the left of the conductor and the violas in the centre, with the woodwind and then the percussion behind them. Then, the cellos and double basses are usually placed to the right of the conductor, with the brass section behind them.

Loud wind together at the back, quieter strings together at the front. It sounds quite logical, doesn't it?

However, until around a hundred years ago this format did not exist. In fact, the second violins used to be seated opposite the first violins, where the cellos now normally are.

This seating plan helped support the 'antiphonal' – or conversational – effect in the strings, which 18th and 19th century composers like Mozart, Elgar and Mahler often wrote into their music. Listen out for it in the finale to Mozart's *Symphony No. 41 'Jupiter'!*

Then, in the early to mid-20th century, **Leopold Stokowski** came along and changed everything. Best known for conducting the Philadelphia Orchestra, he thought the previous layout did not provide the best sound projection and so he radically experimented with different seating plans.

On one occasion he horrified his audience by placing the winds and brass in front of the strings. Never mind the noise ... the main arguments seemed to centre around whether or not the winds were busy enough to put on a good show.

In 1920, however, he made one change that stuck. He arranged the strings from high to low and left to right, arguing that

placing all of the violins together helped the musicians to hear one another better. The 'Stokowski Shift', as it became known, was adopted by orchestras all over America followed closely by those in Europe.

There is also something to be said for the visual beauty of putting violins at the front. The sweeping motion of twenty violin bows moving together in unison is rather aesthetic – and it could be argued that it would be a shame to change that!

After years of watching pretty, unified violins, however, perhaps it is time to ring the changes again. Are there any conductors out there who might be a budding Stokowski, willing to experiment and risk changing the seating plan again? Then, perhaps, the tubas could finally enjoy some time in the spotlight!

Don't forget to bring your earplugs though!

“As I sit in my music room during this Covid-19 Lockdown, I am able, for the first time in thirty years, to truly take stock of my life, my musical career and Fate’s impact on our lives”

This is a worrying time for all of us and music can play an inspiring and comforting role in these testing days.

I am fortunate enough to be able to view the present months as a chance to enjoy a sabbatical: a time for listening, reading, thinking and reflection, as well as a time for playing the piano, learning scores, composing and planning future concert series, opera productions and recordings.

I have also enjoyed a huge amount of time gardening and carrying out repairs on the house. None of us could have anticipated this extraordinary change to our lives at the end of our WSO concert on Sunday 23rd February when we had all been blown away by the astonishing young Swedish violinist **Johan Dalene**.

The enforced cancellation of the last concert of the season and the uncertainty that now follows means it is hard to know at what point we can resume our WSO concerts, but we are in the fortunate situation that the existence of WSO is not in doubt. We will be back giving acclaimed concerts in the Assembly Hall just as soon as the situation makes it viable.

Lockdown has meant I have had time to sort out the thousands of LPs, CDs, sheet music (piano,

organ, songs, oboe), Opera scores and Orchestral scores I own. I am certain this would never have happened without the complete suspension of all my conducting activities, and I was thrilled to re-acquaint myself with Josef Holbrooke's *First Piano Concerto "The Song of Gwyn ap Nudd" Op. 52*.

This LP featured my piano teacher, **Philip Challis**, as soloist and I can still remember Philip playing me excerpts from the piece during my summer holiday piano lessons in 1978. Holiday lessons meant a day-return rail journey from Brockenhurst station in the New Forest to Durrington-on-Sea and thence to Alinora Crescent for a couple of hours of piano, lunch with Mary and Philip and plentiful discussions about music.

The Holbrooke recording took place in Hull on 19th and 20th September with the City of Hull Youth Orchestra and was sponsored by the local music shop Gough & Davy! Unfortunately the orchestral playing is not on the same level as a professional orchestra and for this concerto one should turn to Hyperion's *The Romantic Piano Concerto series No 23* where the work is paired with Haydn Wood's *Concerto in D minor*. Both concerts were played by Hamish Milne with the BBC Scottish Symphony Orchestra conducted by Martyn Brabbins.

As **Andrew Achenbach** wrote in *Gramophone* magazine:

"I confess to having been frustratingly underwhelmed, in the past, by what little I have heard of the Croydon-born composer and pianist Joseph Holbrooke (1878-1958). But the present ambitious First Piano Concerto (first performed by Harold Bauer under the composer's baton in November 1910) is by some margin the most impressive orchestral piece of his I've yet encountered.

"Dubbed a symphonic poem by its creator, it follows the narrative of a poem based on a Welsh legend by his patron Lord Howard de Walden (writing under the pseudonym of T E Ellis) entitled The Song of Gwyn ap Nudd (the full text of which is printed in the admirable booklet), yet, as annotator Lewis Forman correctly



JOHN
GIBBONS



observes, the work can also be appreciated perfectly well as a red-blooded romantic concerto, very much in the grand tradition.

On first acquaintance, I wondered whether Holbrooke's music had a strong enough thematic profile, but a second hearing soon uncovered plenty of ideas securely lodged in the memory bank (you somehow just know that the first movement's gorgeous second subject is destined to reappear in all its grandiloquent glory before the end). And there's no denying the deft resourcefulness and vaulting sweep with which Holbrooke handles proceedings. What's more, it receives an outstandingly eloquent, tirelessly committed treatment here - clearly the product of many hours of painstaking preparation."

In the last couple of years I have even acquired an ex-library copy of the piano score of this concerto and have enjoyed getting to know the work again during lockdown. Philip Challis was a great inspiration for so many musicians at Lancing College.

At another holiday lesson I met the composer **Geoffrey Cummings-Knight** whose piano concerto was written for Philip and premiered with Worthing Symphony Orchestra in 1985 under the baton of my predecessor, Jan Cervenka.

In retirement Philip spent most of the time on cruise ships and sadly suffered a fatal heart attack on one such trip the morning after thoroughly enjoying a riotous evening of great food, wine and dancing where he was the life and soul of the party. His death occurred just over a year before my appointment as Principal Conductor of Worthing Symphony Orchestra and in my first season I dedicated the 16th November 1997 concert to Philip's memory.



We started the concert with Kodaly's *Dances of Galanta* as Philip had studied in Hungary with Kodaly, and then followed it with Rachmaninoff's *Second Piano Concerto* with the Russian pianist **Konstatin Sherbakov** (who has since recorded a number of concerto discs for Naxos including Scriabin's Piano Concerto, the Medtner Piano Concertos and all three of the Tchaikovsky Piano Concertos). In the second half we performed Brahms's magisterial *First Symphony* – a suitably romantic programme for a pianist so well-known for his interpretation of the romantic piano repertoire.

On YouTube you can hear excerpts from his LP of Liszt's *Mephisto* music for Revolution Records – sadly a disc I do not possess. (or perhaps that should be 'possessed' as Mephisto is the Devil himself). In 1978 he played the Palmgren Piano Concerto with the BBC Concert Young, conducted by Ashley Lawrence, to mark the centenary of Palmgren's birthday on 16th February 1878, and I have a tape of a BBC broadcast of Grainger's astonishing "Tribute to Foster" with its solo piano part played by Philip.



He appeared many times at the Henry Wood Proms and even plays on a 1971 BBC Radio play "*The House on Highbury Hill*". I would be delighted to hear from anyone who has any recordings of Philip, especially recordings taken from the radio broadcasts.

This 1997 concert was also the first time WSO held a pre-concert Youth concert. The West Sussex County Youth Orchestra played Bernstein's *West Side Story Overture* and the last movement of Tchaikovsky's *Fifth Symphony*.

During the course of my tenure the nature of our educational work has changed with our highly successful Schools Concerts bringing the 'live' sound of WSO to over 4000 children.

I was reminded of how beneficial and important music outreach to young people can be when I attended a funeral in Milton Keynes a number of years ago. The funeral was for a mum who had been involved with me in setting up Milton Keynes Youth Choir. I had not been in touch with the family for about ten years and was thrilled when her daughter told me that singing in Milton Keynes Youth Choir had been a critical moment in her life and that without the choir she would never have reached where she was at that point in her life – a choral scholarship at Cambridge University.

During my tenure with Worthing Symphony Orchestra we have witnessed the maturing of many young soloists and it is exciting to see what impact **Nicola Benedetti**, **Jess Gillam**, and the **Kanneh-Masons** are having on raising morale during these surreal months. We look forward to welcoming them and you back to the Assembly Hall in the near future.

“Hello, my name is Eddie Hurcombe. Many of you will know me as the Chair of Worthing Symphony Society or as a bass player within the Orchestra. Most of you will not know that I am also the Orchestra’s Librarian.”

At the end of each concert, as the musicians are leaving the platform, you will see me collecting up all the pieces of music. I then put them into a small suitcase and it always amazes me to think that all the great sounds you have heard filling the hall are now contained within that little case.

I have been librarian of the Worthing Symphony Orchestra for many years and it is a job I enjoy but have to take seriously - no music, no concert!

The orchestra actually owns very little music, so we have to hire the great majority of it. By now I have accumulated a list of about thirty contacts – publishers, hire companies, libraries, individuals, music societies etc., who I approach to supply our needs. This can sometimes take a bit of detective work – just where can I get this piece from?

A few years ago we opened our New Year’s concert with Suppe’s overture ‘*Isabella*’. I had mentioned it to John Gibbons, in passing, perhaps we didn’t always have to play the oft-performed overtures such as ‘*Light Cavalry*’, ‘*Pique Dame*’ etc.

‘*Isabella*’ duly appeared in our season brochure, but I was to find out that none of the regular hire companies stocked such an out of the way piece. However, I thought I knew who would have it and I contacted a Viennese company who specialise in just such repertoire. “*No, Eddie, and we can’t think of anyone who would have that*” was the response I received.

The day of the concert approached and after many more phone calls and searches I discovered a workable set (probably the only one) held in a warehouse outside Preston. I hope you enjoyed hearing the ‘*Isabella*’ – I know I breathed a sigh of relief to have finally tracked down the music.

There is another duty which falls to me as librarian. You notice that as we play, all the string players move their bows together in the same direction. We do this, not simply to look nice – and here is a thought, it would be very awkward to have a left-handed violinist in the section because they would always be going in the opposite direction and it would look like a sword fight – but to give the phrasing to the piece we are playing, i.e, how it sounds musically. There is a way of marking this in the music to give the directions to the players.

A few weeks before a concert I send the leader of the orchestra a single copy of the upper string parts and he marks in his preferred bowing and then returns the parts to me. I copy them into all the other parts.

Yes, this takes a long time, but it is vital because it saves a great deal of time in the rehearsal. Because we have just the one rehearsal on the morning of a concert (and British musicians are great sight-readers by the way) we cannot afford to spend time sorting out all the bowings.

After the concert, as I said initially, I collect up all the music, sort it out and return it to the hire companies. They charge us, of course, and some can be quite expensive, but the average charge for a concert would be about £250 (and if anyone would like to help us with sponsorship of the music hire, we would be very grateful!)

There is more to a concert than playing the notes and supplying the music is fundamental, but this is a service which I am very happy to provide and help this superb Orchestra fulfil its promise of “World class music on your doorstep”.



**EDDIE
HURCOMBE**

ALFRED HITCHCOCK'S

PSYCHO

JOHN GANDER LOOKS BACK TO 1960 AND HITCHCOCK'S SEMINAL THRILLER

Probably Hitchcock's best-known film, *Psycho* (released in June 1960 - so exactly 60 years ago), was a departure from his previous films, such as *North by Northwest*. It was a low budget film (made for \$800,000), in black and white and used a television crew for filming. On release it received mixed reviews, but became a box-office hit which prompted critical re-evaluation, resulting in four Academy Awards, including Best Director for Hitchcock and Best Supporting Actress for Janet Leigh.

Psycho is now considered to be one of Hitchcock's best films and is often ranked amongst the greatest films of all time. It certainly set a new standard for violence, deviant behaviour and sexuality.

The storyline is taken from a 1959 book of the same name by Robert Bloch. Marion Crane (Janet Leigh) steals a substantial sum of money from the real estate agency where she works in Phoenix, Arizona and heads for California, where her boyfriend, Sam Loomis (John Gavin) lives and works. She stops at Bates Hotel en-route where she has dinner with the owner, Norman Bates (Anthony Perkins). Later, in her room, she is showering when she is stabbed to death – in what is no doubt one of the most famous, suspenseful and terrifying scenes in cinematic history.

Bates is supposed to be living with his mother but it turns out he killed her and her lover some years before, but keeps her mummified corpse in their private 'gothic' quarters above the hotel. His guilt over his mother's murder results in him becoming schizophrenic and dressing up and acting as her.

Hitchcock insisted that Bernard 'Benny' Herrmann write the music for the film, despite Herrmann having turned it down previously because of the reduced budget (and likely reduced fee). Herrmann and Hitchcock had worked together, successfully, on earlier films, such as *The Trouble With Harry*, *The Man Who Knew Too Much*, *Vertigo*, and *North By Northwest*.

Prior to his association with Hitchcock, Benny had worked with Orson Welles, writing music for *The War Of The Worlds* and *Citizen Kane*. He also wrote music for numerous television programmes, including *The Twilight Zone* series. He died in 1975, at the age of 64, having just completed the score for the film *Taxi Driver*.

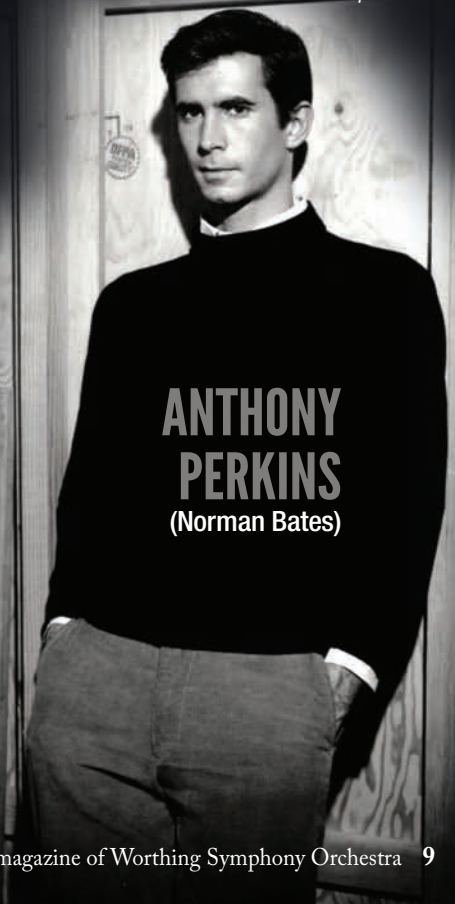
His score for *Psycho* has perhaps come to optimise suspense and terror. When the film first played to audiences in the US the film's horror was matched by its hype. No-one in the cinema would be seated after the film began and so, with some trepidation the audience watched the opening credits and heard the chilling chords played unusually by a string ensemble (rather than a full symphony orchestra).

That bump-bump-bump-bump signals the whole presence of *Psycho* and it's a 7th chord that contains both major and minor intervals. In the opening scene, for example, it would appear that we are looking at an ordinary tryst between two lovers (Janet Leigh and John Gavin) and the use of the major seems to imply there is nothing unusual about this, but then there is the minor, hinting at the darker things to come.

Being a lower budget film resulted in the use of a string ensemble and Herrmann found that this gave him tremendous scope to create new 'black and white' atmospheres to accompany the black and white photography. He made the strings sound dry, as well as using them to create percussive effects, and so created a sound that was very different from the usual Hollywood romantic film scores.

He created something that was the exact opposite, in fact – something cold and chilly. It also resulted in what is considered the finest collaboration between Hitchcock and Herrmann.

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IN THIS FIRST OF A SERIES OF ARTICLES, WE TAKE A LOOK AT BRITISH COMPOSERS THROUGH THE CENTURIES, STARTING WITH THE MEDIEVAL ERA ...

W. de Wycombe was an English composer and copyist and appears to have been a secular scribe and the precentor of Leominster Priory in Herefordshire, for a four year period during the 1220s. He is also thought to have been a sub-deacon of the Cathedral priory as listed in the Worcester Annals, or possibly a monk at St. Andrew's in Worcester.

He left a number of documents with his signature on them, including a collectarium, a precentor's workbook, two rotuli (scrolls) containing music, a summary treatise on music, a history to which he added music and several other books and manuscripts. His name also appears in a Reading manuscript which includes one of the most well-known, if not to say the most famous, *is icumen in*, which is generally attributed to him.

His name also appears alongside seven sets of four-part compositions (in the *Wintonia Collection*) – and two of these compositions, along with parts of others, can be found in the *Worcester Fragments*.

Of these compositions, only *Alleluia, Dies sanctificatus* is completely restorable and these works have a four-part polyphonic structure. One other

fragment can be found, copied, in the *Montpellier Codex*.

Wycombe's main period of activity appears to have been during the 1270s and 1280s. As previously mentioned he is best-known as the composer of polyphonic *Alleluias*. Over forty settings have been identified in several sources, a group of compositions almost equal in size to that of Leonin, the earlier composer of the continental Notre Dame School.

Wycombe's *Alleluias* is in four sections. The second and fourth contain the solo respond and verse sections, while the first and third consist of free polyphony. Stylistically they are similar to the leading Rota itself (*Sumer is icumen in*), emphasising tonic and supertonic and showing the English preference for the harmonic interval in the third.

Byterring (possibly first name Thomas) was, in all probability, a canon at Hastings Castle from 1405-1408 and was a rector (at an unknown church) in London in 1414. There is no mention of or information on the composer in the 'Old Hall Manuscript' other than his surname being attached to several pieces, which stand out from many of the other pieces in the manuscript by their relatively advanced stylistic traits.

His music includes three mass sections – two *Glorias* and a *Credo* – a motet based on *Nesciens Mater* and a substantial three-voice, rhythmic wedding motet, *En Katerine solennia / Virginalis contio / Sponsus amat sponsum*, his best-known work, which was almost certainly written for the wedding of King Henry V and Catherine of Valois on 2nd June 1420.

The four-voice *Gloria, No. 18* in the Old Hall Manuscript, is one of the most complex canons of the early 15th century and represents what was most likely the extreme of stylistic differentiation between English and continental practice.

Canons in Continental sources are extremely rare but there are seven in the Old Hall Manuscripts and Byterring's is the only one with the standard arrangement of the same time in all four voices.

Roy Henry is generally considered to be a pseudonym, most likely of either King Henry IV but more likely of King Henry V.

His music, two compositions in all, appears in a position of prominence in the Old Hall Manuscript, which leads credence to 'royal' connection. Musical historians have not been able to agree which of these two kings actually wrote the two mass movements which appear in the Old Hall Manuscript.

Henry IV, who reigned from 1399 to 1413, was in his early forties when the music was most likely written – stylistic evidence would point to it being written c1410. By then, however, Henry IV was suffering from a disfiguring disease and struggling to keep his regal power. It is therefore unlikely that he, despite being a talented musician, is the composer of these two pieces of music.

Henry V, on the other hand, was recorded to never have lost his fondness for music, despite being involved in several campaigns after his succession. In 1420 the Pell Rolls recorded payments for two new harps which were shipped to the King in France. He even went so far as to take his chapel on the Agincourt campaign. This, along with substantial evidence for his piety, suggests that he is a composer.

Henry V reigned from 1413 to 1422 and was known to have cultivated music in his youth. Payment for a harp along with swords and books on Latin verses for the young Lord Henry was recorded when he was a mere six years of age. Thus his interest in music, and no doubt his prowess as a musician, cannot be in doubt.

Roy Henry's music (whether he be Henry IV or Henry V) consists of two movements of the ordinary mass: a Gloria and a Sanctus, both of three voices, and written in a fairly low register. The music is skilfully written and, unusually for the time, no specific plainchant can be identified as a source: both pieces may be freely composed or the underlying chant may be part of the enormous lost repertory of music from the early 15th century, hence unidentifiable. The vast majority of manuscripts of the time were destroyed in the 1530s, during Henry VIII's Dissolution of the Monasteries.



illustration of Henry V - published in 'Cassell's History of England, circa 1902 (public domain)

SPOTLIGHT ON PAUL BAKER

"I was brought up in Durrington and attended Durrington Primary School, West Tarring County Secondary School, Northbrook College and Brighton Technical College where I obtained an HNC in Electrical Engineering.

"Leaving school I served an Electrical Engineering apprenticeship at Beecham Pharmaceuticals, now GSK, after which I went on to be a hospital field service engineer. After a few years I then moved into technical electrical sales as a specification engineer and became an area sales manager. I hit a midlife crisis and took a career break in 2000 when my wife and I purchased a small hotel in Worthing which we ran for 10 years, selling the business in 2010. I moved back into electrical sales and I now work as a technical support engineer for Fimer UK Ltd in their Worthing office providing technical advice to the solar energy sector.

"Both Sandra and I are Worthing born and bred and have been married for thirty three years, we now live in the Goring area. My hobbies include singing and I have sung with several local choirs and the Ovation Vocal Group. Performing at all the major Worthing venues and many other theatres in Sussex, I have sung a wide range of music from Handel's *Messiah* to a Guns 'n' Roses tribute and have always enjoyed a wide range of musical genres, in fact, within reason, I am open to all new musical experiences. I am a past president of Worthing Rugby Club where I played 1st XV rugby in the 1980s and was proud to wear the town's crest on the shirt.

"I was elected to Worthing Borough Council as councillor for Broadwater Ward in 2016 and was so honoured to become Mayor of Worthing in 2018. As Mayor I had the pleasure of attending the WSO concerts for that season, as, in fact, I did the year before as Deputy Mayor ... and this really stimulated my interest in the orchestra.

"Apart from being a trustee of the WSO, I am a trustee of Guild Care, treasurer of Worthing Royal British Legion and a new Director of It Socks to be Lonely."



PROG BRITANNIA

HOW CLASSICAL MUSIC SHAPED THE PROGRESSIVE ROCK MOVEMENT OF THE LATE 60S/EARLY 70S

As a young girl I always loved the Beach Boys' song *Lady Lynda* from their 70s album *Blue Sail*. It was not the usual record one might expect from a group whose trademark sound was unashamedly California Surfin' Boys pop.

Lady Lynda was something different - a beautiful melody, heartfelt lyrics, plus a harpsichord solo. I thought it was the perfect love song. If only my name had been Lynda - alas not - but it was easy to imagine it was for the four minute duration of the song: "*We can lie in the green canyon meadows ... and talk about love ever after*"

It would be decades later before I was to realise that this wonderful melody came, not from the musical

mind of Beach Boy Brian Wilson but instead from Johann Sebastian Bach; specifically – *Jesu, Joy of Man's Desiring* – composed some 250 years earlier.

In fact Brian Wilson had no hand in the writing of *Lady Lynda*. It was guitarist Al Jardine and keyboard player Ron Altbach who took the genius of Bach and contemporised it into a pop song.

This is just one example of how classical music influenced the pop scene of the 60s and 70s on both sides of the Atlantic. There are countless others, and as far as the UK was concerned, a surprising number of the young musicians who toured the

country in transit vans, plying their trade in those embryonic days of pop, were classically trained – from Elton John to Pink Floyd's Richard Wright; from Deep Purple founder Jon Lord to Rod Argent of *The Zombies*.

The classical legacy was also evident elsewhere - from the influence of Ralph Vaughan Williams' soundscapes on the compositions of *Fleetwood Mac* guitarist Peter Green, to the orchestral arrangements of Abbey Road Producer and 'fifth' Beatle George Martin.

But it was in one particular arena that classical and pop came crashing together (both metaphorically and sometimes literally) and that was the rarified world of Progressive Rock or 'Prog' as it came to be known.



Despite becoming a teenager in the 70s, somehow the whole Prog thing completely passed me by. It would be another 30 years before it really came to my attention, and that was by pure chance. Channel hopping one evening in 2009 I came across a masterpiece of a documentary on *BBC Four* called ***Prog Rock Britannia: an Observation in Three Movements***, and the crazy, funny and fantastical world of Progressive Rock opened up to me.

This piece is unashamedly based on that BBC Programme and the majority of the quotes used here come from it. Clips and further information about the programme can be found on the BBC website. I will post a link at the end of this article. Unfortunately it does not seem to be possible to purchase the programme on DVD at the present time. There are also some excellent books available, and again I will post details at the end of this article.

So how did the pop music of the 1960s develop into Prog? The British pop scene had been going strong for most of the decade spearheaded by *The Beatles* and *The Rolling Stones* with a raft of other talented and diverse groups in their wake. Whatever your musical tastes were back then, you could find someone who reflected it. The crooners (of my mum's generation) were very much still around and enjoying chart success - Perry Como, Jim Reeves, Matt Monro and others of that ilk. If you were a fan of folk music then you only needed to look to *Fairport Convention*, *Steeleye Span* and more. Blues, R&B, Jazz, Soul, Motown ... it was all buzzing around in the eclectic music charts of those heady decades.

But when it came to 'pop', a lot of what young Brits were doing in the 60s was based on parody, or perhaps 'homage' would be a better word - as tribute to musicians on the other side of the Atlantic. Bands like *Fleetwood Mac*, began life as a blues combo replicating the music of their black American heroes like Freddie King, Otis Spann and Jimmy Reid.

American Rock 'n Roll and Blues became popular with British youth in the late 1950s. Early attempts to copy it

failed but trad-jazz inspired 'Skiffle' (as performed by the very British Lonnie Donegan) not only produced two hits in the States, but became a major influence on UK groups, notably *The Beatles*. The combination of British Skiffle and American styles meshed together in such a way as to produce regional genres like the 'Merseybeat' in Liverpool, and the 'beat boom' as it came to be known nationally.

After a few short years, it became apparent that they couldn't just go on copying their idols. As **Gary Brooker** of *Procol Harum* says: "Otis Reading, Sam and Dave and Booker T and the MGs came over from America and you suddenly realised it's game over. You can't pretend to be them anymore when they are actually here".

It was *Procol Harum* (a group formed in 1967 in Southend-on-Sea from the remnants of *The Paramounts*) who can probably be credited as the ones to kick start the progressive rock movement in the UK.

Brooker and his bandmates, came up with a song that somehow managed to 'fuse Bach with American soul singer Percy Sledge, with the lyricism of Geoffrey Chaucer via Bob Dylan.'

A Whiter Shade of Pale has become so familiar to most of us (hearing it over decades played on the radio) that it is difficult to understand how ground breaking it was. You had to be hearing it for the first time in 1967 to understand the impact it made. No-one had heard anything like it back then.

Gary Brooker: "The Beatles and the beat boom had been going for four or five years ... and it was either a case of keep doing the same thing, or trying something different."

So Brooker tried something different, but if he or anyone else thought *The Beatles* had become stale in 1967, they were very much mistaken.

Novelist **Jonathan Coe**: "If you look at the leap between musical vocabulary and sophistication from the first Beatles album to *Sgt Pepper* - just 5 years - virtually everything that could

be done with that form had been done. Where else could they have taken it, other than to make it more and more sophisticated and more and more musically interesting, or pop music would just have gone on musically regurgitating and repeating itself?"

'And so it was that later' (two weeks after the release of *A Whiter Shade of Pale* to be exact) *The Beatles* released an album that was a world unto itself. A concept album, and the blueprint for what would later become progressive rock - *Sgt Pepper's Lonely Hearts Club Band*.

A Whiter Shade of Pale topped the British singles chart, the very same week that *Sgt Pepper* heralded the artistic triumph of 'the album'. No one realised it at the time, but in terms of popular music, things would never be the same again.

BBC music radio and *Old Grey Whistle Test* presenter **Bob Harris** remembers: "Those bands who were active in the late 60s were still making singles - Cream 'Strange Brew', Pink Floyd 'Arnold Lane' and 'See Emily Play' ... these records were amazing, interesting records. They were also incredibly successful commercially. But it was the creative amazement of *Sgt Pepper* that really convinced everyone you could extend ideas onto an album. You could make a concept album, you could do almost exactly whatever you want."

To those listening to it for the first time, it was totally other worldly. A strange mix of pop, classical and music hall. It bridged a gap between musical genres that no-one had encountered before. Up until then the genres had been distinct. But now, choirs, brass bands, orchestras and orchestral arrangements were merged together and featuring on chart topping albums.

Ian Anderson, flautist, composer and lead singer of *Jethro Tull* recalls: "What came from that was that people who would normally copy American music suddenly wanted to express themselves. So it was like every band had a unique sound. Nobody sounded quite like anyone else"

British pop players tentatively began to explore creative vistas that had never before been apparent to them.

It is never a good thing to stereotype (and there are always exceptions to the rule) but there is no point denying that the beat boom of the 1960s was a largely Northern, or working class phenomenon. Paul McCartney's self-taught dad accompanied front room family singalongs on the piano in their council house in Liverpool, while John Lennon's mother Julia taught him basic chords on cheap guitars.

But the architects of the progressive rock movement came from very different backgrounds. Suddenly, 'posh boys' were becoming involved in the music scene. Pop was no longer about disadvantage or working class angst.

Guitarist **Steve Howe** of *Yes* recalls how his middle class parents criticised his popular music preferences: *"As a young boy in the late 50s/early 60s I loved The Shadows and I remember my parents saying 'It's nonsense, you won't even know who these people are next year.' They encouraged me to listen to Vivaldi and*

I remember the first time I heard 'Four Seasons', I flipped ... 'this is fantastic stuff' but I still liked the Shadows." Howe didn't understand why he couldn't like both?

Mont Campbell (*Egg*) recalls how he studied Stravinsky's *Dumbarton Oaks* while doing a lot of church music, singing in choirs ... at the same time as *"being obsessively interested in the Shadows."*

Percussionist **Carl Palmer** describes how he went to the Guildhall School of Music and then to the Royal Academy coupled with *"hours and hours of private tuition"* despite which he never wanted to be in an orchestra or a jazz group for that matter, but longed to be a rock drummer.

Rick Wakeman (who did come from a working class background where his parents had to go without food to pay for his piano lessons) won a scholarship to the Royal Academy of Music. But he recalls how he found the whole experience *"stifling"* as *"the college were against any kind of music that wasn't serious classical music."*

King Crimson's **Pete Sinfield** recalls how the options open to them were either to become classical orchestral musicians or they would have become what he calls 'jazzers',

but the jazz scene in Britain at the time wasn't that exciting and it was difficult to break into.

Bill Bruford (*King Crimson/Yes* drummer) remembers how *"66/67 Jazz was in a bad place."* Jazz at that time was 'free jazz' or 'squeaky bum jazz' as it was derisively called – lots of squealing saxophones and clarinets and rambling freeform jams that meandered on for hours.

"Any red blooded 17 year old drummer at that time would have wanted to play with Jimi Hendrix rather than any spontaneous music ensemble."

But there was another aspect of popular music that made it attractive to those young musicians, and that was the girls. As **Robert Wyatt** of *Soft Machine* remembers:

"There was this whole other half of the human race that was girls. Where were they? They were in cafes. What were they doing? They were sitting there. You couldn't talk to them, but what you could do was put a Little Richard record on the juke box, and impress them that way. You couldn't put on 'Bartok's violin concerto'. It wouldn't have had the same effect."

But the classical tradition was embedded in a new generation of rock 'n rollers who were eager to show that pop music could also be profound and grown up.

"... if we're going to write music then the model is classical music as extended form sonatas, symphonies and so on ..."

ARTHUR BROWN

(The Crazy World of Arthur Brown)

Procol Harum scored another first when they recorded an 18-minute suite *'In held, Twas I'* for their album *Shine on Brightly*. As Gary Brooker remembers (with his tongue firmly in his cheek) *"I thought that we should do a 'great work' – that's what I called it! In fact it was called 'O Magnum Harum' for a while. It started off at the beginning of the universe and ended in heaven, with all the trials and tribulations that come in between. We even had a bit of sitar chucked in! You know, somebody had to do it, I suppose. We just got in first."*

Arthur Brown (of *The Crazy World of Arthur Brown* fame) remembers thinking *"Now, we can actually write music. And if we're going to write music then the model is classical music as extended form sonatas, symphonies and so on. We're going to do structures, and pieces that last a long time to try and give ourselves some credibility, musically."*

One of the group at the forefront of the Prog movement was *The Nice* (originally soul singer P.P. Arnold's backing band). The group comprised Keith Emerson, Lee Jackson, David O'List and Ian Hague.

Worthing's own **Keith Emerson** was 'The Hendrix of the Hammond Organ', making his instrument scream and sigh in dazzling displays of showmanship and technical virtuosity. The group's first unlikely hit was a 7-minute long rearrangement of Leonard Bernstein's *America* from *West Side Story* which they transformed into an instrumental prog rock protest anthem.

The Nice were one of the pioneering Prog bands and their fusion of styles undoubtedly influenced others. Emerson and his crew steered their ship towards the heart of classical music, jazz and the modern stage musical on their maiden voyage into Progressive Rock and, where he went, others were soon to follow ...

(to be continued)

Martha Morris

KEITH EMERSON

Hailed as a keyboard legend, Keith Emerson was one of the most important figures to emerge from the thriving UK rock scene of the 1960s and 70s. He is known as one of the most prominent leaders in the progressive rock movement, fusing rock 'n' roll with a myriad of musical styles, such as classical, jazz and world music.

A modern wizard of electronic and acoustic keyboards, most notably the organ and synthesizer – With both *The Nice* and *Emerson, Lake & Palmer*, he wrote and recorded some of rock's most adventurous music and brought it to the masses with unmatched virtuosity and unbridled showmanship.

Born November 2nd, 1944 in Todmorden, Lancashire, England, Emerson's family moved to Worthing and soon he became a piano sensation in his adopted home town. Some of his early influences were jazz artists Fats Waller, Oscar Peterson, Dave Brubeck, Jack McDuff and Big John Patton. Classical composers also became influential to his music including J.S. Bach, Aaron Copland, Demetri Shostokovich, Bela Bartok and Alberto Ginestera amongst others.

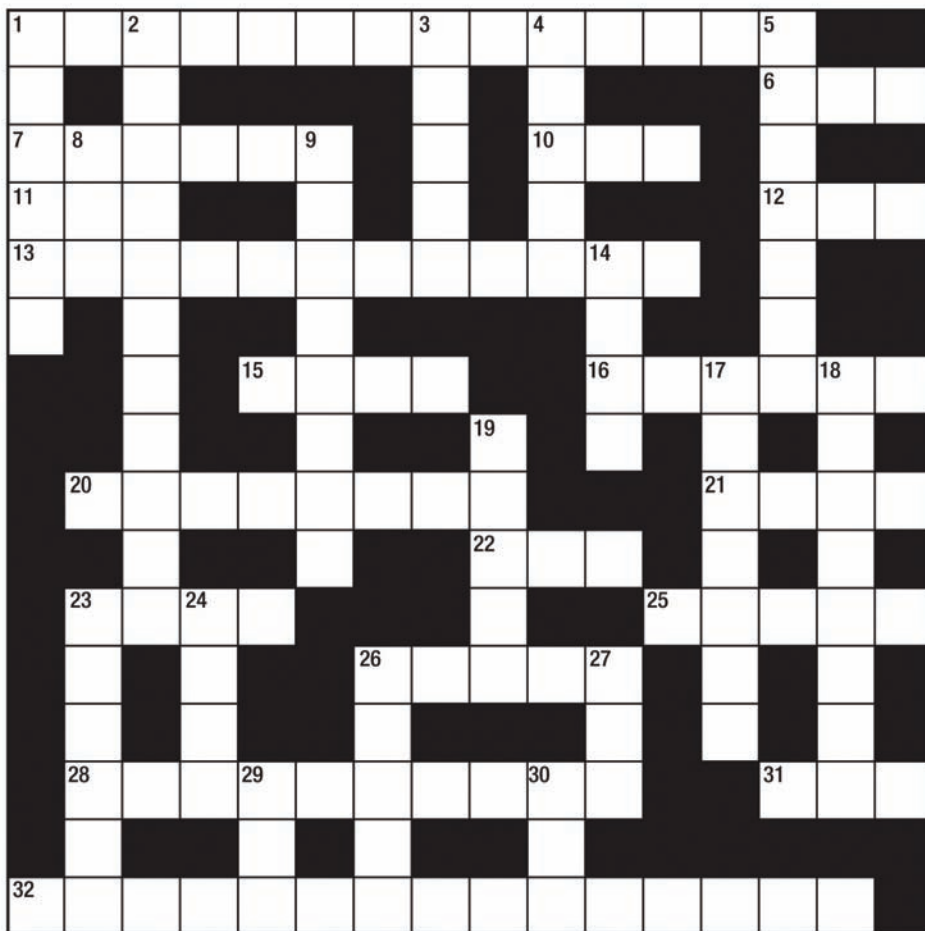
In his twenties, he formed *The Nice* and Emerson adopted the Hammond Organ as his instrument of choice during this period. He soon gained fame for his outrageous stage antics and inspired musical performances. *The Nice* recorded numerous albums and appeared in a notorious concert at London's Royal Albert Hall. Immediately after hearing *'Switched on Bach'* by Walter Carlos, Emerson purchased and experimented with one of the first modular Moog Synthesizers and became the first artist to tour with 'The Moog' internationally with the help of its inventor, Dr. Robert Moog.



www.keithemerson.com

Prog Rock Britannia: an Observation in Three Movements – Information and Clips: www.bbc.co.uk/programmes/b00g8ftv
Books: *Experiencing Progressive Rock: A Listener's Companion* (by Rupert G.H. Burns).
The Show That Never Ends: The Rise and Fall of Prog Rock (by David Weigel). Both titles can be purchased online.

MUSIC CROSSWORD



CLUES DOWN

1. First name of the composer of the *Surprise, Military* and *London* Symphonies. (6)
2. Musical term for the simultaneous performance of two slightly different melodies (11)
3. When the intonation of a note is too high in pitch (5)
4. Mano destra (MD) tells which hand to use on the keyboard (5)
5. Mexican/American guitarist whose *Love of My life* album was inspired by Brahms 3rd symphony (7)
8. ___ *Maria* – one of Schubert's most popular works (3)
9. A musical composition that is inspired by or evocative of, the night (8)
14. A passage that brings a piece (or movement) to an end (4)
17. Another name for a Dulcimer (8)
18. Vaughan Williams *Symphony No. 3* (8)
19. Played at a slow tempo (5)
23. Hearing Beethoven's *Moonlight Sonata* inspired this Beatle to write '*Because*' (6)
24. Country dance / tune of Scotland and Northern England related to the jig. (4)
26. Classical Music Radio Station co-founded by Simon Mayo (5)
27. *Klassikaraadio* is one of the stations provided by this Estonian Broadcasting Network (initials) (3)
29. The first word Rodolfo sings when he touches Mimi's hand for the first time in Puccini's *La Boheme* (3)
30. Playing by ___. The ability to replicate a piece of music without seeing it written or being told which notes to play (3)

CLUES ACROSS

1. Composer of *A German Requiem* (2 words – 8, 6)
6. A song-like vocal or instrumental composition (3)
7. Fifth movement of Holst's *The Planets* suite (6)
10. Dangerous novelty instrument in Malcolm Arnold's *A Grand Grand Overture* (3)
11. She features in part III of Haydn's *The Creation* (3)
12. A form of musical notation indicating instrument fingering rather than music pitches (*abbreviation*) (3)
13. Perhaps the greatest natural gift for a singer or musician. (2 words – 7, 5)
15. Adjust to the correct or uniform pitch (4)
16. Italian for 'from the beginning' (2 words – 2, 4)
20. Gilbert & Sullivan opera (8)
21. Personified source of inspiration as George Sand was to Chopin (4)
22. On a stringed instrument - a small piece of hard material that supports the strings at the end closest to the headstock or scroll. (3)
23. Small U-shaped stringed instrument played in Ancient Greece (4)
25. A seasonal song or hymn of joy (5)
26. Transcript of all vocal and instrumental parts of a musical composition (5)
28. One of the great ballets by this Russian Composer, noted for its use of the Celesta (10)
31. English Rock band formed in Birmingham in 1970 by former members of 'The Move' (initials – 3)
32. Leonard Bernstein wrote the music for this 1954 film which won 12 academy awards. (3 words – 2, 3, 10)

CROSSWORD ANSWERS WILL APPEAR IN THE NEXT EDITION OF 'MUSIC MATTERS' OR YOU CAN CHECK THEM ON OUR WEBSITE: WORTHINGSYMPHONY.ORG.UK