

THE MAGAZINE OF WORTHING SYMPHONY ORCHESTRA • SPRING 2021

music

MATTERS



**MARIA
MARCHANT**

New Beginnings

**MOOD
MUSIC**

Brighten your day!

JAWS

The Iconic
Movie theme

Welcome to the Spring edition of Music Matters ...

Hopefully you have kept safe and well over the dark and cold days of winter. I hope that you are finding this a valuable publication, that keeps you informed of all things musical and provides you with some insight to the people who make Worthing Symphony Orchestra tick.

Since the last edition we have been busy in virtual meetings with both Worthing Theatres and Worthing Borough Council, discussing the future of concerts and what value they perceive that WSO has to the town. I am pleased to be able to report that they were both very positive on the need for the WSO and everything we provide to the people of the town and beyond. Both the Theatres and the Borough see WSO as a vital part of the cultural and entertainment offering in Worthing and see us at the vanguard of recovery back to normality.

I was thinking back to my teenage years (yes I have a good memory) and the days of record players. In those days the sound you got was very dependent on the quality of your needle, so this became vital. Who could guess that 45 years later needles would be so important to us all, as we now have the opportunity to receive the vaccination that gives the ability to stage the concerts we love, so once again a needle is vital to the quality of the music. Also, in this tippy tippy world, people said that Satellite Navigation had made roadmaps redundant but now we rely on announcements of the roadmap back to life. My old history teacher at school always said that history was useful, and I guess he has been vindicated now!

I think we all feel that there is 'light at the end of the tunnel' and it is lifting our spirits so that we can plan, with some confidence, the concerts for next season. Please be assured we will be back as soon as we can safely do so. The Spring always bursts forth with nature returning to life and hope and that is exactly the way we feel, so lift your hearts and let a positive and optimistic mood drive away the dark days of a winter lockdown – we will all be together soon to enjoy the music we love.

Until that glorious day when live music returns to our lives and friends can meet again, please stay safe and well and if you have any doubts or concerns please contact us at **info@worthingsymphony.org.uk**. For the latest news visit our new website at the address below, and follow us on facebook and twitter.

See you all very, very soon,

Paul Baker

Chair of Worthing Symphony Orchestra

www.worthingsymphony.org.uk

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Front cover photograph of Maria Marchant – Steven Peskett

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WSO HISTORY AND MEMORABILIA

A fascinating archive of press cuttings about WSO in the 1930s/1940s (and then Music Director **Herbert Lodge**) has come into our possession via a wonderful gentleman **Kenneth Tee**. You can read John Gibbons' account of how he acquired the scrapbook, on page 9. It is an absolute treasure trove of archival material, and we have only just begun to properly explore its pages.

With the Orchestra's centenary just five years away (2026), we thought it would be appropriate to further explore WSO's history and are therefore putting out a request for any memorabilia - press cuttings, photos, old programmes, or even anecdotal experiences. Were you taken to watch WSO as a child? Does anyone remember Herbert Lodge, or any of the music directors that came after him?

If you are willing and able to share your memories and memorabilia with us, then please get in touch. You can call us on 07505 439617 or email info@worthingsymphony.org.uk

Thank you



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The professional Orchestra of West Sussex
staging an annual season of 8 concerts
at Worthing's Assembly Hall.

#7NOTESIN7DAYSAT7PM

In the time leading up to the pandemic, I'd become aware of a growing desire I had to showcase and explore music by upcoming composers in an open forum.

Having performed countless contemporary works on stage by numerous leading composers including **Elliott Carter, Sally Beamish, Richard Rodney Bennett** and many others, I often receive new works from upcoming composers and I wanted to create and design a space to give them both a platform and voice. Little did I know, with the pandemic, that this space would become a reality. That is how **#7Notesin7Daysat7pm** was born!

I set a challenge to learn a new contemporary solo piano work each week and to give a first performance on my professional Facebook page each Monday evening at 7pm, streaming to a global online audience as I negotiated my way through the new scores. Putting out a call for scores last spring on social media felt so exciting and I was amazed at the positive reaction as the scores started to arrive.

I selected the young Scottish composer **Joanna Gill** to launch the series, and invited Joanna to introduce the piece on a video – having the composers speak to place their works in context I always feel is such an important part of contemporary music.

Despite initial technical challenges, I was greatly encouraged by the support of friends and the wider community and so picked a piece for the next week; incredibly, now I'm planning the first year anniversary after well over 40 streams!

Seeing the audience grow on a weekly basis was fantastic and I was delighted to chat to **Sean Rafferty** about **#7Notesin7Daysat7pm** on BBC Radio 3 *In Tune*, where Sean put out a call for scores which resulted in a flood of creativity landing in my inbox every few minutes! The project has also been promoted by Classic FM, who listed the series in their best stream guide, in addition to Gramophone Magazine blog and various press including Rhinegold's International Piano.

“WSO's distinguished history of featuring contemporary composers and also uncovering hidden gems of the past is a wonderful tradition to celebrate”

writes

MARIA MARCHANT



www.mariamarchant.com

The inherent characteristics of the Facebook forum encourage live comments about the piece being premiered, resulting in a much more interactive performance situation than I've ever encountered. It feels so natural chatting to the camera, talking about what elements of the works I've enjoyed getting to discover over the week. Hearing feedback from composers and what it means to them to have their works premiered and showcased absolutely makes my day and keeps me going each week.

As well as featuring young and upcoming composers, the project is also supported and promoted by established composers and musicians featuring works they've written sometimes a long time ago, and I was delighted to give the world premiere of **Roderick Williams'** jazzy '*Chaconne at Five*', a piece aptly named as he completed it by 5am one morning as a student back in his teenage years. **Susie Self's** fiendish '*Quiltscape III*' has also been one of the most challenging of the pieces technically speaking to premiere – it seemed like a giant tapestry and took way longer than 7 days to master!

In the summer when lockdown eased, the project found a home in the exclusive Blüthner Piano Centre on London's Baker Street - I'd head into the showroom each Monday, with my tripod and iphone in a bag over my shoulder and had the joy of picking a different piano to play for each weekly performance. Right from the early historic 1899 Blüthner in the shop window to the stylish 1931 Danish Henigsen design and the powerful classic concert grand model 1, literally feeling like *Charlie in the Chocolate Factory* whilst discussing and sharing the different elements of each piano was a great honour and privilege.

Back in lockdown and in my flat, I started to feature international composers from the USA, Canada, Europe, Australia, Mexico and many more countries. Students from various music conservatoires got in touch and became part of the ever

To join in and become part of the audience for #7Notesin7Daysat7pm, please 'follow' and 'subscribe' to Maria's social media profile:

 [maria.marchantpf/live](https://www.facebook.com/maria.marchantpf/live)
 [c/MariaMarchant](https://www.youtube.com/c/MariaMarchant)

growing 7 Notes family and in fact, although the UK streams start at 7pm, due to the time zone differences, the 7 Notes international audience tune in at all sorts of different times; in Australia, it was even the next day!

As 2020 rolled to a close, feeling that I was making a difference by bringing new music into people's lockdown homes made such a difference and I was deeply moved when gifted young composer **Charlotte Botterill** nominated #7Notesin7Daysat7pm for a Classical Music Digital Award presented by David Taylor – I'd premiered a stunningly expressive Nocturne that Charlotte had written. To my great surprise, the project won the **Best Digital Project by a Musician Award for 2020!**

WSO's distinguished history of featuring contemporary composers and also uncovering hidden gems of the past is a wonderful tradition to celebrate, and I can vividly remember having just stepped off the stage at the Assembly Hall fresh after performing Shostakovich's *2nd Piano Concerto* with the WSO and John Gibbons in the Remembrance Concert on 10th November 2019, sitting in the balcony for the second half of the concert, listening to that revolutionary George Lloyd *4th Arctic Symphony* performance – absolutely fantastic. The thrill of working with such a visionary and brilliant musician like John has inspired me and I'm sure countless others in pursuit of musical excellence and skilful programming.

Seeing the #7Notesin7Daysat7pm project grow from inception to its place today has proved to be a great blessing, in a world where we seek to keep alive the art of live and new music, engaging with and growing a new online global audience in this brave new world. With my heartfelt thanks to all these fantastic composers who have featured on #7Notesin7Daysat7pm - at the time of writing, these include:

Joanna Gill, Michael John Abrams, Charlotte Botterill, Jeremy Rawson, Martin Ash, Tara Guram, Ng Yu Hng, Julian Marczak, Dan Edwards, Jorge Ramos, Stephen Horsman, Colleen Muriel, Roderick Williams OBE, Matthew Sear, Keane Southard, Memli Kelmendi, Louis Sauter, Hilary Nicholls, Paul Ayres, Melanie Green, David Unger, Barry Paul Horrell, James Cook, Mark Copping, Aurélien Hallopeau, James Woodhall, Dr Susannah Self, Emil Viklicky, Michael Maxwell Steer, David Pennycuik, Fiona Frank, Richard Surrey, Dr Noël Tredinnick, Harry Sterling, Alison Bean, Paolo Campanini, Danilo Marianelli, Carlos Ocando, Fiona Howe, Nick Wheeler, Kevork Andonian, Mauricio Náder, Dr Jes Grixti and Emili Rackemann.



Photos: Facing page by Steven Peskett.

Above: Maria's appearance with WSO in November 2019 including pre-concert rehearsals.

WORLD FAMOUS *in* BOURNEMOUTH

Wendy Dowse remembers her dad and the love of music he inspired in her

At the start of World War II, my father, a classically trained violinist, volunteered for the RAF and gave up all his music to become a RADAR operator.

During the Battle of Britain, dad was at Kenley Airfield in Kent, the county of his birth, keeping his eyes and ears open for enemy aircraft. It turned out my father had a hole in one eardrum due to a mastoid event when he was a child and as a result, he was honourably discharged and came home to Bournemouth.

When war was first declared, theatres and cinemas were closed, and the only form of entertainment on 'the home front' was the radio. Gradually, the authorities realised that people needed somewhere to go with friends and family to lose themselves from their grim everyday lives, so music, theatre and films were permitted again. Dad arrived back in Bournemouth to find venues looking for live music both during the day and in the evenings. He contacted his musician friends who, due to age or health, had not been 'called up' and created 'Palm Court' groups of four or five, to play light music for lunches, teas and after dinner dances around the town.

My parents married in 1937 ... and I was born in the middle of an extremely cold winter, in the middle of a very uncertain period of British history. I appear to have been a very precocious child, talking at eight months and holding 'proper' conversations before I could walk.

Mother used to take me into the restaurant of Plummer's department store where my Father would be playing for lunches and teas. By the time I was two years old, they would sit me on a table and encourage me to sing one of the many popular wartime songs for the customers! What the public thought of this has not been recorded, but I still know most of those songs because I learned them at such a young age.

Because my dad was '**Alfred Jupp, Musical Director of Plummer's**' who organised light music groups all over the town and broadcast on BBC radio, we used to say that he was '*World Famous in Bournemouth*'. Luckily, I was also outgoing and happy to present bouquets to dad's guest singers after their performances at concerts. My presentation always included saying a few words loudly and clearly (but don't shout, dear) so all the customers could hear me around the Sundeck Restaurant on the top floor of Plummer's.

Although I didn't know it at the time, the music dad played included a number of classical pieces and they became very familiar to me. Mum preferred 'Light Music', that included many of the light classics but especially music from musical shows and songs from the 'Hit Parade'. From a fairly young age I was allowed to put vinyl records (78 rpm) on mum's radiogram and I would sit in front of that large piece of furniture for hours, playing her records and then dancing and/or singing along. Besides records, the radio was always on in the house and dad's broadcasts were never missed, so I grew up with a mix of music. I can still see him in my mind whenever I hear a melody he used to play. He told me that I was about two or three years old when I picked out Elgar's '*Nimrod*' as my favourite piece. As a contrast, in later years, I remember him singing 1960s pop songs to himself as he worked in his garden workshop.

By the late 1940s, light music groups were far less popular and eventually venues gave up live music in favour of 'MUSACK' transmitted all over shops and department stores, even in lifts and toilets! Luckily, dad saw this coming and applied to Bournemouth Municipal Orchestra for a place on the back desk of the Second Violins. In the 1950s, schools were taken to BMO concerts and my



school friends used to ask me if I knew the pieces we were going to hear, as the programme was given to us beforehand.

The Orchestra used to hold a Christmas party for the children of musicians and support staff. I was one of the older children and felt myself a bit above some of the party games, but I spent the time 'hanging out' with the daughter of one of dad's colleagues: **Fiona Brown**. It wasn't until some years later that I heard a recording by my former friend who was now **Iona Brown** OBE, a violinist and conductor and one-time leader of the Academy of St Martin in the Fields under Neville Marriner. Her younger sister, Sally, also went on to play with BSO.

During my childhood, my parents bought me a small violin and dad started to give me lessons. It very quickly became clear that I wasn't going to be a violinist!

There were two upright pianos in our house, so they got a lady friend of theirs to give me basic piano lessons. I would not practise! My father, who had worked in many different styles of music since graduating from Trinity College, always said that children shouldn't be forced to play an instrument – it would only put a child off music for life. So, I came to love music by hearing it and then by attending concerts, although I now regret not learning a musical instrument when I had the opportunity!

In the mid-1950s, Bournemouth Council decided that it could not afford to keep running such a large orchestra and our future in the town became uncertain. It was decided that fundraising was required and somehow, someone organised a raffle

with a brand new car as the top prize. I happily accompanied dad to Bournemouth Gardens at weekends where he would put up a picnic table and emulate the Costermongers that he had seen and heard in his London childhood. The number of times he would call "this is my last book of tickets"; "this is a lucky book"; "come on, this is my last ticket of the day" ... and so on. My mother found this very embarrassing but I loved it and we sold a lot of raffle tickets!

As well as music, I discovered my love of theatre by following dad into amateur dramatics after seeing his performances in several comedies. I discovered much later that he had secretly hoped that my latent artistic talent would come out in a professional acting career!

Bournemouth Orchestra was finally rescued by a group of businessmen led by Sir Alan Cobham, and became the Bournemouth Symphony Orchestra, managed by Western Orchestral Society, and they started travelling abroad. The Winter Gardens Theatre in Bournemouth was BSO's main base for many years and I attended frequently. On one occasion, it was a very cold, snowy night and the conductor somehow managed to lock himself out of his house leaving his car keys inside. He got a message through to say he was going to be late and then the race was on to find a conductor so the concert could start on time. The orchestra leader was asked but said he didn't feel competent to conduct; dad by then was Associate Leader and he said he was happy to do it.

The opening piece was the Overture to 'The Mastersingers of Nuremberg', one of dad's favourites and the local paper next day was full of praise, suggesting that Mr Jupp could perhaps be given his own concert one day!

Sadly, dad had a severe heart attack at the age of 53 and asked to be demoted to a less responsible desk in the Orchestra. He worked in that latter position until he was 65 and was far less prominent at concerts. While convalescing, he took up oil painting and regularly held exhibitions of his work in various places from Bournemouth to Bristol. One of the Orchestra's regular guest conductors during the Christmas seasons at that time was composer **Ron Goodwin** who wrote

Pictured

Facing page:

Wendy's beloved dad – Alfred Jupp
Bournemouth Evening Echo

Right and following page:

Wendy's WSO roses flourishing
in her Cornish garden.

the film music for '633 Squadron'. Dad painted Ron's portrait with an aerial dog fight as the background.

Ron was also conductor for dad's last concert before his retirement from BSO. His professional friends had always called him Alfred or Alf, so the programme was going to include an arrangement of 'Alfie', theme from the popular film at that time. Ron started off saying how sorry he was that Alfie Jupp was not with them for that evening, but they would play a piece in remembrance of him. When the music started, dad appeared at the side of the stage and the audience cheered and applauded enthusiastically. At the end, dad said a few words and added that as he was now retiring, he wouldn't want his violin anymore. He then proceeded to smash the instrument he was carrying as well as the bow, much to the delight of all present! Of course, it was an old violin that he had found specially for the occasion.

When I moved away from Bournemouth, I missed BSO concerts and always tried to attend when the orchestra visited Weymouth or Southampton where I later lived. After that, there was a large gap in my musical life, filled only by Classic FM on the radio. In 1997 I moved to Worthing for my work; eventually I met and married John and 'discovered' Worthing Symphony Orchestra. We joined the Symphony Society to support WSO and attended the first AGM after we became members. The Society was looking for a Membership Secretary and, before I realised it, I had been elected to the post! The following year I became Secretary as well. The first thing needed was a computerised membership list and email addresses for those members online. This made communication quicker and easier and soon membership was increasing. It was a very happy time.

On one occasion, WSS was invited to attend a private concert at Parham House. The surroundings were amazing.

Afterwards, I was lucky enough to be invited to join John Gibbons and others at dinner in the House as guests of Lady Emma and her husband, James Barnard. That was very special.

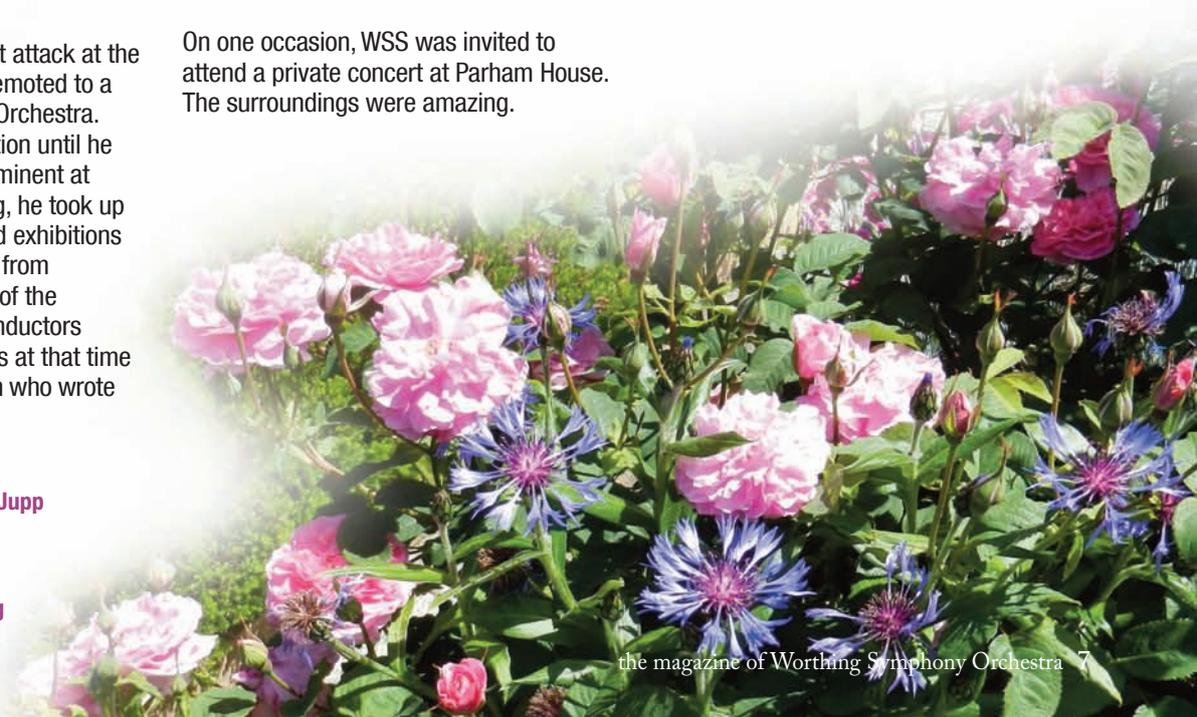
As Secretary, I decided to hold an annual Lunch for WSS members and friends. These were held at The Ardington Hotel in the early part of each New Year with John Gibbons as Guest of Honour. Eventually, Pamela Hurcombe took on the organisation of these lunches and they were very much enjoyed.

In 2015, I stood down from my position on the WSS Committee. There was change in the air for WSO and WSS and I needed to refocus my life. The beginning of the 2015/16 Concert Season was my first season for around 10 years when I was not standing behind the Society's desk before the September concert and it felt quite strange. We had booked to go to New York immediately following the October concert, so we didn't buy tickets, another very unusual omission in our life. Even so, Eddie Hurcombe asked me if I would go to the Assembly Hall around interval time and before the start of the second half of the concert.

As the audience was returning, I was invited to the platform and presented with two beautiful rose bushes, Rose of England, (pink) and Molyneux (golden yellow) along with a card, signed by many of my friends from the Orchestra and the Society.

Because we were flying to America the next day, the roses had to stay in their pots; when we returned home, the weather was too cold and wet to put them into our heavy clay soil and in January 2016 we decided to move to Cornwall!

continued overleaf



MEET OUR NEW WSO TRUSTEE SALLY GIBBINS

“Educated in Worthing, I initially learnt the piano then violin at school and was a regular participant in Worthing Music Festival and leader of the Worthing Intermediate and Youth Orchestras.”

“Completing my A levels at Chichester College, I was privileged to study with some high-class musicians, many of whom went on to be very well known, including the film composer Harry Gregson-Williams.

I gained my music degree at the Royal Academy of Music and my teaching qualification at Middlesex Polytechnic.

My roots with West Sussex stayed strong and I regularly returned in the school holidays to lead the WSCYO under the baton of Peter Turton and John Atkins, the former County Music Advisor.

My career began teaching class music in a secondary school in Huntingdon for two years, after which I again returned to my home county, taking up a peripatetic violin teaching role. This was in local schools in the Chichester/Bognor area and conducting string ensembles in the Chichester Music Centre.

Eight years later, I moved to Worthing in the same role and then became involved in various management roles within the then West Sussex Music Support Service.

Throughout my 37-year rich and varied career, I have always been passionate about teaching young children to enjoy music through the violin, piano and recorder. I particularly enjoy mentoring young teachers, directing ensembles in music centres and teaching music within a whole class instrumental setting. These have been interspersed with a wide variety of concerts and other performing opportunities with several tours abroad.

When the County Music Service changed to West Sussex Music, I was appointed Area Leader for Worthing while continuing to teach in schools. This involved liaising with music teachers, leading Worthing Music Centre and setting up external opportunities within the local musical community. This is how the link with Worthing Symphony Orchestra began.

Initially we set up opportunities for our higher-level students to listen to the orchestra rehearsing, which for some of them was their first time attending a live professional orchestral rehearsal. They were privileged to hear top soloists with Nicola Benedetti being a particular inspiration as she took the time to chat with them after rehearsing her concerto. The Schools concerts began four years ago – an annual daytime performance by WSO. Over 800 pupils from local primary schools pack the into Assembly Hall and enjoy an hour of listening and learning about the instruments of the orchestra.

In my spare time I enjoy many interests and have played with local orchestras and in a professional string quartet named Just Strings for the last 30 years. Until lockdown we had enjoyed many years of playing at weddings, parties and corporate events, including Westminster Abbey.

I met my husband while attending jive classes and my hobbies include spending time with my two daughters, keeping fit, gardening (with a miniature railway round it), walking on the downs and growing our own vegetables on our allotment.

My passion for teaching remains very strong and I can often be seen cycling around the local schools with a violin on my back!”

“I am very much looking forward to supporting WSO and helping to spread the word about this wonderful orchestra on our doorstep with their wide variety of fabulous music.”



“I am so glad the roses were not planted in our Sussex garden because we brought them with us, and they are now blooming here to remind us of all our friends and happy times in Worthing.”

The climate in Cornwall is not ideal for roses (too much mizzle and damp) and people said that we would regret planting ours. The rose bushes we inherited from the previous owners get quite a lot of disease by the end of summer but my WSS roses don't get any black spot, rust, mildew or aphids!

Molyneux flowers until well into autumn and is always the last splash of colour in the garden well into November.

Many people reading this will be thinking how lucky we are to be living in Cornwall, but my advice is – Beware What You Wish For.

We have no professional (classical) music within reach and our only theatre has been closed for renovation for over two years. One way of looking at this, of course, is that the lockdowns due to Covid haven't prevented us from attending concerts that we would otherwise have enjoyed: those don't happen here anyway!

WENDY DOWSE

SCRAPBOOK GOLD!

JOHN GIBBONS writes

“On 23rd February a message from the old WSO website dropped into my email inbox...”

Message:

I have a scrapbook that I would like to send to Worthing Symphony Orchestra.

It is mainly press cuttings for the period 1930 - 1940 about Worthing Municipal Orchestra under Herbert Lodge.

I should be pleased to hear from you regarding this.

I promptly phoned the number and spoke to a delightful 95-year-old gentleman, Kenneth Tee, who lives near Hythe, Kent. During our conversation he told me how he had acquired the scrapbook and would I be interested to receive it? “Yes please”, was the instant response and a few days later the scrapbook duly arrived.

On first glance it was clear that here was an invaluable record of the orchestra during the period 1937 to 1940. However, what makes it even more valuable to the history of WSO is that the original owner of the scrap book was none other than **Herbert Lodge**, the inspirational conductor of the orchestra during this period. Ken told me how he acquired the book and later confirmed the story in an email.

Ken had met Herbert Lodge many years ago in Folkestone, “crossing Sandgate Road; quite unmistakable with a tremor in his right arm” (he thinks Lodge must have been in his 80s by then).

“In due course (at a concert in Sandwich, I guess) I asked **Harry Lipman** if he knew where Herbert Lodge was living. He said he was at Mill Cottage in Stelling Minnis” (*Harry Lipman was the leader of the Worthing Municipal orchestra during this period.*)

STELLING MINNIS

..... is a village 8 miles south of Canterbury. *Stelling* is an Old English word for a shelter or cattle fold and a *minnis* was ancient common pastureland cleared from the wooded upper slopes on the high clay caps of the Kent chalk downland.

In the 17th century Enclosure Acts most of these minnisses were incorporated into manors and the commoners excluded, but here commoners retained access to Stelling Minnis, and a village grew to take its name. Today it is one of the last



Davison's Mill at Stelling Minnis Mill by Michael Roots – Wikimedia Creative Commons.

remaining manorial commons in Kent and is managed in conjunction with the Kent Wildlife Trust with the aim of enhancing the biodiversity of the Minnis and promote the well-being of local residents and the wider community.

It is the site of a Grade 1 listed wooden smock mill built in 1866, and operated until 1970 when the last miller Alec Davison, died. It was restored to full working condition in 2003, alongside a museum exhibiting the history of the mill, and of the common as a whole.

It was here, at Mill Cottage, that Ken, at the earliest opportunity, attempted to see Herbert Lodge. He was told that he did live there “but he is sleeping in the caravan”. As Ken said to me “I did not ask why he was not in the house, but could only guess why this was.

On a later occasion Ken went with a friend to rehearse some duets with a pianist living in Stelling Minnis. “I mentioned Herbert Lodge and she said: ‘Bertie Lodge, he was my uncle.’ Some while later I was given the scrapbook by her daughter.”



Herbert Lodge - oil painting in the collection at Worthing Museum and Art Gallery

Such testimony strongly suggests that the scrap book was Herbert Lodge's and reflects his career during the period 1936 to 1940. It opens with a newspaper article about the orchestra at the 1937 Coronation and perhaps suggests that Herbert Lodge played in the coronation orchestra under the baton of Sir Adrian Boult and the organist of Westminster Abbey, Sir Ernest Bullock. It is however a possibility that some of the newspaper cuttings were pasted in at a later date and by another hand.

Herbert Lodge had arrived to become Worthing's new Music Director in October 1935. He continued the winter season of weekly Thursday afternoon concerts with an augmented Municipal Orchestra until 1940. He returned to Worthing in 1946 and immediately restored symphony concerts at the Assembly Hall in the 1946/1947 season. He was also instrumental in bringing classical music to young people.

As Ken, who was born in Worthing in 1926, recalled – his first musical experiences included playing the fiddle with his dad, at Holy Trinity Junior School, where violin lessons were held.

"They fitted my fiddle with a fret but I soon discarded this as I was already able to put my fingers in the right places without it. We also played bamboo pipes. These were made by the teachers in various sizes using a cork plug for the mouthpiece. We also had a choir, as elementary schools did in those days – sadly not all do today.

"While I was at Sussex Road Senior School the organist of St Andrew's Church, Francis Crute, started a choir for boys who did not belong to church choirs. We rehearsed in the Assembly Hall (built only a few years earlier) and I was a member for three years until my voice broke. Herbert Lodge started an Elementary Schools' Orchestra just before the war. I became a member together with my best friend Anthony (Will) Wildish (later a leading performer in the Worthing Operatic Society), who was to become my Best Man, and my then girl-friend Eileen Waight, both violinists. We performed in the Pier Pavilion.

"Several members of the Worthing Municipal Orchestra kindly gave us lessons at Christ Church School on Saturday mornings – without charge. Among these was Harry Lipman, the orchestra's leader, who in later years became a professor at the Royal Marine Barracks at Deal. He occasionally led an ad hoc orchestra for the Sandwich and District Choral Society and at some of whose concerts I was a baritone soloist. Unfortunately, in my later teens, owing to long days with overtime and evening classes, I had little or no time to practice the violin. Who knows whether I might have managed to progress beyond third position and double stopping?"

A fascinating page about 1936 is dated with a letter-heading for **The Morning Post** and stamped 8 Oct 1936. Resident music critic, **Francis Toye**, wrote a long article bemoaning the clash of Sunday afternoon concerts in London, with the start of the Provincial orchestral season, mentioning the orchestras at Torquay, Bournemouth and Eastbourne. He stated "it would be difficult to exaggerate the importance of these comparatively small but regular provincial concerts in the fabric of British music".

He goes on to talk about the Sheffield Festival "which begins on the afternoon of Wednesday, October 21, with a programme consisting of Berlioz's *Te Deum*, Brahms' *Violin Concerto*, played by Adolph Busch, and Rachmaninoff's *The Bells*, of which the third part has been specially rewritten for this performance. In the evening Rachmaninoff will play his own *Second Piano Concerto*, the rest of the programme consisting of Bach's *Magnificat*, Vaughan Williams's *A Sea*

Symphony and Strauss's *Death and Transfiguration*. On Thursday evening the principal works will be Verdi's *Requiem* and Walton's *Belshazzar's Feast*."

They certainly got their money's worth in Sheffield in 1936!

Another little snippet in this long article caught my attention: "I hear that a committee has been formed among the many friends of Mr John Barbirolli to organise a dinner at Canuto's restaurant, Baker Street, on Sunday evening, October 18th, at which a presentation will be made to him before he leaves for America. Dr. Adrian Boult being in the chair. It is hardly necessary, I presume, to remind readers that Mr Barbirolli has been appointed Conductor to the New York Symphony Orchestra, an altogether exceptional honour for any musician."

Another intriguing cutting is from the Sunday Times, London dated 12th November 1939 under the headline **Worthing's Music Enterprise:**

"In view of the drastic cutting down of seaside orchestras in general this season, it is interesting to note that the Worthing Municipal Orchestra, so far from being diminished in size, has actually been increased. Worthing, in fact, is setting a timely and courageous example in musical matters".

.....
During our chat Ken asked: "Does anyone associated with WSO know more about Herbert Lodge's personal life and why he was living in the caravan?"

If anyone reading this article can shed any light on this, please get in touch with me asap via email: admin@worthingsymphony.org.uk

On the facing page are a selection of just a few cuttings. There are pages and pages of them! It is our hope to get them transcribed and displayed on the WSO website - but please bear with us. It's time consuming work!

The ones featured here come from Worthing Herald, Worthing Gazette and the Sussex Daily News - late 1939 / early 1940 editions.

JOHN GIBBONS

Worthing's Music Public Grows

In war-time Worthing has a larger music-loving public.

This is proved by attendance figures at the concerts given by the Municipal Orchestra under the direction of Mr Herbert Lodge.

The figures show an all round improvement over last year. For instance, last week 720 people attended the second symphony concert of the season. That is nearly 200 more than went to the corresponding concert last season.

Here are the comparisons:—
Symphony concerts

	1939	1938
October 19	484	351
November 2	720	530

Sunday evening concerts

October 15	940	1141
October 22	1050	843
October 29	1064	993
November 5	985	893

Sunday afternoon concerts

October 22	258	137
October 29	271	355
November 5	328	335

Morning and afternoon weekly concerts

Week ending Oct. 21	1823	1584
Week ending Oct. 28	2090	1364*
Week ending Nov. 4	1855	1761

*Last season there was a broadcast concert in this week and the attendance is not included in this figure.

MUSIC IS MAKING THEM TAKE NOTICE OF WORTHING

Music, claims Mr. Herbert Lodge, is putting Worthing "on the entertaining map."

In support of his contention he told the audience at his "Home Front" party concert in the Pier Pavilion on Sunday evening that last week Worthing

Produced an audience of 720 for an afternoon symphony concert;

Provided a symphony orchestra of 50, which was something that no other seaside town in England could do at the present time; and

Was mentioned in a musical connection by no fewer than three London newspapers.

"All that, despite wars, black-outs, Hitlers and other horrible things!" was his typically Lodge-like comment.

Composer Conducts His Own Symphony

"This is the best audience I've seen at any concert since the war began."

That was how, speaking in his dressing room after the concert, Mr. Eric Cundell, the Principal of the Guildhall School of Music and one of England's foremost musicians, summed up to the *Worthing Gazette* the crowded house in the Pier Pavilion on Thursday for the Worthing Symphony Orchestra's concert at which his Symphony in C Minor was the principal work played.

For the third concert in succession the audience numbered over 700—and this in spite of the fact that concert-goers usually shy of new or unfamiliar works. It is now, however, a well-founded tradition that the Worthing Orchestra should make one or two of these symphonic "adventures" in the course of a season, and this one, like most of the others, proved fully justified.

RICH IN MELODY.

Like most of his contemporaries Eric Cundell is economical with his themes, but unlike most, the themes are rich in melody and their development is finely orchestrated.

The first movement, with its dramatic tension and mysterious, almost Dvorakian introduction, is particularly fine, the scherzo contains some clever horn passages, the slow movement has beautiful melody against muted strings, and the climaxes of the finale are in the direct line of descent from Elgar. The audience liked it greatly.

Dennis Murdoch was the soloist in Cesar Franck's Symphonic Variations.

MR HERBERT LODGE RETURNING

Popular Director of Winter Orchestra

PROGRAMMES WILL START ON OCTOBER 11

The Worthing Municipal Orchestra, with Mr Herbert Lodge, returns to the Pier Pavilion on October 11.

Mr Lodge has arranged an interesting musical programme for the winter season.

He became popular with Worthing residents last winter, which was his first season in Worthing.

Prior to coming here, he held positions with many famous orchestras, including the Royal Philharmonic, Sir Thomas Beecham's, Sir Henry Wood's and the London Symphony.



Herbert Lodge.

He took part in a number of command performances before the late King and Queen Mary. He is also responsible for the J. H. Squire Octet, well-known to wireless listeners. This combination is the only small band which has been "on the air" since the early days of broadcasting.

All the musicians in the Municipal Orchestra are players of considerable experience. They are all soloists and versatile in every respect.

Mr Lodge's intention, when he came to Worthing, was not so much to educate the public taste as to give them music they can really enjoy.

What Music Means



INTRODUCING "GRANDPA BASS."—Mr Herbert Lodge explaining the mysteries of the double bass to London schoolchildren at the Pier Pavilion. Mr "Bill" Colbourne is standing by, ready to show the children that "grandpa" can do more than go "oom" in the "oom pom pom" waltz rhythm. On the left is one of the fascinated audience.

New Demand Receives Ready Response

WORTHING people who like good music—good being interpreted as something approaching the symphony standard—need not be discouraged if they are unable to attend the fortnightly symphonies at the Pier Pavilion.

In future, Thursday programmes specially designed to meet a big demand, are to be presented by Mr Herbert Lodge, whose policy has always been to satisfy the box office by giving the public what it wants.

The Sunday night "home front" concerts at the Pavilion, planned to meet the demand of a section of the public, have proved extremely popular.

The symphonies designed to meet another have received an almost equally gratifying response. Whatever type of music you like, Mr Lodge and the orchestra provide it in one or other of their programmes.

The Symphony Orchestra has now more than fifty performers.

For Sunday night, another attractive "home front" concert has been arranged. The concert will commence at 7 o'clock and will be prefaced by the usual orchestral concert with a soloist in the afternoon.

THEY WERE EASY TO "BEND."

THE capacity of our Symphony Orchestra to rehearse a big-scale work in little more time than it takes to perform has brought them another surprised admirer—Mr. Eric Cundell, who conducted his symphony at Thursday's concert.

He told me after the concert that even though the Orchestra were, of necessity, "reading" every note as they played, he still found that they responded quickly to the occasional demands for particular expression from his stick in certain passages.

"I was astonished to find how easily I could 'bend' a phrase so easily with their co-operation after so short a rehearsal," he said.



WORTHING SYMPHONY ORCHESTRA rehearsing under Mr. Herbert Lodge for the fortnightly concerts which are a popular feature at the Worthing Pavilion.

JAWS

“This is my first article for WSO, but as a huge film fan for many decades, film scores are among some of my favourite music of all time and have shaped my life.”

JAMES TULLY

I am the film programmer at the Connaught cinema so I love to screen some of my favourite films alongside new releases on our big screen. I grew up watching films like *Indiana Jones and Star Wars* so the music of one man really defined my childhood – the ubiquitous John Williams.

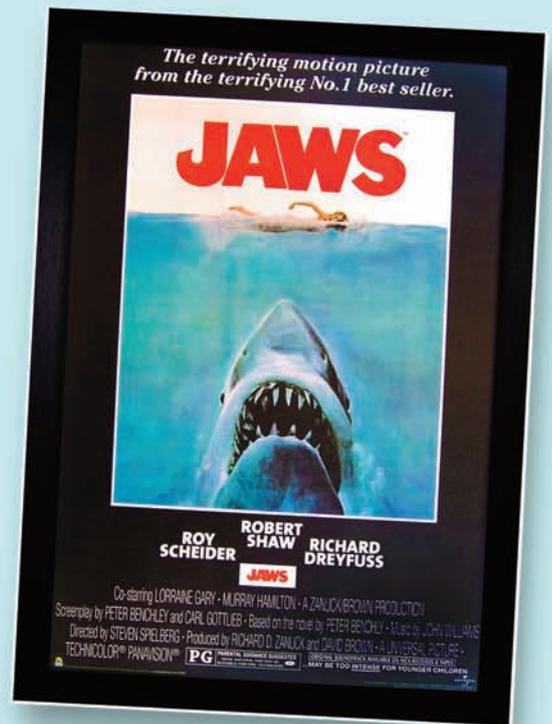
Steven Spielberg’s *Jaws* was a monster box office hit on release in 1975 and has been scaring audiences ever since.

Based on the hit novel by Peter Benchley, the story revolves around a small island that survives on beach economy tourist dollars being targeted by a great white shark. Chief Brody, played by Roy Schneider, is new to the island and naïve to the needs of the community. He teams

up with Oceanologist Hooper, Richard Dreyfuss, and salty seadog Quint, Robert Shaw, to hunt down and kill the monster fish.

Often thought of as Spielberg’s debut but actually his third film to get a theatrical release in the UK after *Sugarland Express* and *Duel*. It’s easy to think of both John Williams and Steven Spielberg as the cinematic powerhouses they are now but in 1975 they were very much an unproven duo. Spielberg overcame massive shooting problems on the film including model sharks that regularly broke, sinking boats, long delays from filming on water, cast squabbles – these stories and more are available in Carl Gottlieb’s excellent book ‘*The Jaws Log*’.

John Williams wasn’t exactly a new kid on the block having written songs and



scores for films since the late 50s, including such classics as *The Poseidon Adventure*, *The Long Goodbye* and *The Towering Inferno*, but none of his most famous themes were yet recorded.

During spotting for the film’s score Spielberg famously laughed when he first heard William’s proposed two tone theme for the shark. Then had to quickly cover it when he realised Williams was serious. Of course ‘that theme’ is now one of film history’s most iconic pieces of music. Instantly recognisable the world over by film fans and uninitiates alike, the theme has been spoofed many times since its debut. The theme actually does a lot of heavy lifting in the film as the broken shark models meant there was not a lot of shark footage, instead the presence of the shark being felt by the ominous theme. This does the film a favour as some of the shark model footage has not dated particularly well whilst Williams’ theme is timeless. I’d argue it improves the film and makes it scarier.

Of course the score is more than just the theme and Williams delivers some great compositions covering the town of Martha’s Vineyard as well as the main characters. A standout piece is ‘*Father and Son*’ covering Chief Brody’s guilt after being confronted by the mother of a killed boy and then transferring to his



If anyone knows anything about film, it’s James Tully. As **Campaigns and Film Manager** at Worthing Theatres and Museum he has a real passion for cinema which shines through in every word he writes.

We are delighted that James has joined us as a contributor to *Music Matters*.

Welcome James!

own role as a father at home with his son. The simply titled *'Montage'* conjures up happy beach scenes like no other piece of music. The score takes a darker turn in the second half as the film ventures out to sea and the characters become isolated from their homes and safety. *'Quint's Tale'* is an ominous, creeping piece soundtracking Robert Shaw's famous speech about the USS Indianapolis.

There's a great deal of action as well with pieces like *'The Great Shark Chase'* brilliantly blending the adventure themes of the 30s & 40s with action to provide a bit of derring-do! *'Three Barrels Under'* also adds a touch of lightness to the action whilst also not letting up the pace.

There's no-one like Williams for blending action with character. These fast paced titles lead into *'Blown to Bits'* – Spoiler Alert, the shark explodes – which crescendos these previous themes into a finale that slows down in wonder at what the characters have achieved. The wonderful *'End Titles'* brings you back to earth in the same way that it brings Brody and Hooper back to shore, a distillation of all we've heard previously, albeit without the imposing main theme – that dies with the shark.

The stories about the making of *Jaws* are almost as great as the film itself. Charlton Heston bore a grudge against Spielberg for his rejection and refused to ever work with him, Robert Shaw had to forgo his salary for film to cover an unpaid tax bill. One of the most famous scares in the film was actually shot in the editor Verna Fields' swimming pool. Filming was due to take 6 weeks but lasted for 6 months. The list goes on and on.

“HAVING RECENTLY SCREENED THE FILM AT THE CONNAUGHT, IT WAS WONDERFUL TO SEE ADULTS BRINGING THEIR CHILDREN TO SEE IT FOR THE FIRST TIME AS WELL AS OLDER FILM FANS ENJOYING IT ON THE BIG SCREEN AGAIN.”

The film holds up and then some!

A true classic in every sense of the word, the impact of *Jaws* cannot be

underestimated. It is widely credited with creating the concept of a summer blockbuster and was the first film to make over \$100m at the US box office – in 1975 studios did not release big pictures in the summer. *Jaws* was delayed from its December release due to overrunning on production.

It went on to spawn three sequels of decreasing quality (although I maintain that *Jaws 2* is actually a decent film and was also scored by Williams), by the time the series reaches its fourth entry it has become a laughing stock. Luckily those sequels haven't tainted the memory of the original. The film overcame some pretty big obstacles to get to where it is.

If you are particularly nerdy then I recommend picking up the Mondo Vinyl release of the soundtrack where Mike Matessino's excellent liner notes document the recording sessions in great detail as well as the remastering.

The shark is on screen for four minutes. It changed cinema.

Images: Universal (fair use).



I HAVE ALWAYS COME AWAY FROM EVERY ONE OF 'OUR' CONCERTS FEELING INSPIRED

.... wondering afterwards how a relatively small provincial town like Worthing could produce such excellence in music.

I agreed to write about my favourite concert before thinking. Now sitting down to write I realise it is not possible.

How incredible that when Terry and I chose to move to Worthing from Belfast 27 years ago – a city which hosted the fabulous Ulster Orchestra and soloists of international repute – we should have been fortunate enough to move to a town hosting an equally fine orchestra with equally regular performances from internationally acclaimed musicians, directed, inspired and procured by our amazing conductor, John Gibbons.

But there is another reason why it's not possible. The extent to which one 'enjoys' or experiences a concert is almost always, for me, determined by its context. My favourites are memorable not just for the quality of the performance but also the accompanying 'back story'.

It is rather like the briefings provided by John. His passion for what he is conducting is infectious; his pre-performance stories are invariably informative and always add to understanding and enjoyment of whatever is being performed. It can be a well-loved and familiar classic, or a completely new work that may need a little explanation. They are invaluable and the fact that the audience is so quiet and attentive while he is speaking is testimony to how much his words are appreciated.

by
**MARGARET
BAMFORD**

pictured with
Sheku Kanneh-Mason
and **John Gibbons**



Instead, then, of 'my favourite concert', I thought I'd follow Paul Baker's example from our last issue with a retrospective of some memories.

Being brought up in a family that was not strictly musical but valued knowledge and performance as a social and academic asset, I was thrilled to be offered lessons in the cello and piano. I loved them and, much to parental pride, was a diligent student. Dad was definitely 'musical'; he could produce recognisable music from any instrument. He was 'pitch' perfect and was always interested in our progress; cello practice was often interrupted from the other end of the house by stentorian paternal intervention: 'flat'/'sharp', 'listen to the note!'

Sadly, instrumental instruction did not last long. Forces Families move frequently and I was despatched off to boarding school, where choral music moved centre stage. The school choir, presided over by a formidable mistress of music, introduced us to medieval works, plainsong, and psalmody. Pitch was everything! And that led to singing the great classic oratorios with school, university and work-based choirs. And the joy of choral music is that one does not have to have an instrument, other than one's voice, and the sound produced by multiple voices can be really good. Gareth Malone has taught us that. A gifted leader, who can encourage and inspire, who nurtures self-belief, has produced some really lovely sounds from the most unpromising voices. How many times have we wined as a randomly selected individual is 'auditioned' for the chorus and evolves into a lovely confident soloist?

From school to university in Liverpool in the 1960s, **Shura Cherkassky** created ecstatic delight with his mastery of the huge Rachmaninov concertos supported wonderfully by the City's famous Philharmonic Orchestra.

How could one ever forget that diminutive figure bouncing up and down on the piano stool, barely able to reach the pedals, creating such an unforgettable sound?

And the thrill of being at the famous Liverpool Playhouse was an experience never to be forgotten. From behind the Iron Curtain in 1963 the **Red Army Ensemble** had been despatched on a cultural charm offensive, singing and performing up and down the country. As students we were sceptical; excited, but quite unprepared for a male voice choir, supported by an ensemble, that reverberated round the theatre with sounds that were deeply and uniquely Russian. The soloist military tenor singing *'Annie Laurie'*, unaccompanied, in a silent auditorium was breath-taking. Even now, nearly 60 years later, I can still feel the goose bumps.

Many years later I was spending a lot of time on charitable work in Belarus. I flew there 6 or 7 times a year. It was tough working in a culture whose traditions and language were so different to my own. Trying to discuss unfamiliar concepts in Russian was hard work and emotionally draining. The obvious common language was music. It was accessible to all at prices that cost barely more than a return bus ticket from Findon to Worthing. It was an opportunity not to be lost. I tried to ensure that on every trip there were tickets to attend something musical – orchestral, ballet or opera. It did not matter what it was; it was a 'language' I understood. The lavishly gilded National Bolshoi Opera and Ballet Theatre located on a hill in the Centre of Minsk, was enthralling in itself. Just being there created a sense of occasion and expectation of something really special.

From Stravinsky and Shostakovich to Mozart; from sublime performances to, being brutally honest, ones that were better had they not happened, always



there was something worth talking about. In one ten-day period indubitably the very worst performance of *'Figaro'* was followed two days later by an utterly electrifying introduction to Shostakovich's ***The Lady Macbeth of Mtsensk***. What an orchestra! What singing! Sublime! According to the programme notes when, it was first performed in Moscow in 1934 Stalin banned it describing it as a 'vast cacophony of sound'.

Some years ago the work was cautiously being resurrected and was staged at the Albert Hall as part of the Prom Season. In the interval I commented to Terry, 'Wow Darling, this sounds truly Russian', followed foolishly by a deprecating, 'Europeans rarely achieve that deep unmistakably guttural sound. This is great. Thank you so much for my birthday treat'. He raised his eyes despairingly to the heavens and asked, 'Have you looked at the programme Margie?' Oh dear! How deeply embarrassing! It was the Moscow Radio State Symphony Orchestra and soloists! No wonder it sounded 'truly Russian'!

The therapeutic qualities of music are now well known. When we were living in

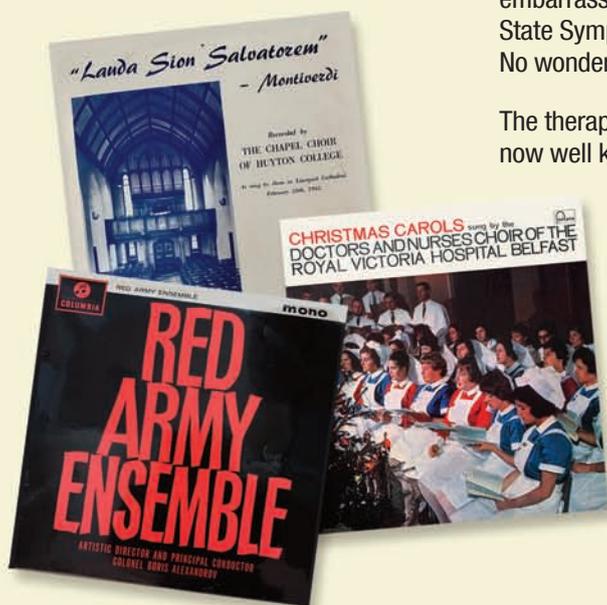
Belfast, I worked at the Royal Victoria Hospital where **Dr Michael Swallow**, consultant neurologist and a former Westminster school chorister, led and conducted the hospital choir securing national BBC TV exposures. Another inspirational leader he also introduced music therapy to the Province. By energising the community and raising money he established a Trust that has benefited hundreds of children and young people with learning disabilities in the Province. And let's not forget the healing qualities of music generally. During the darkest of days of last year, unemployed and with no income, our musicians have raised our spirits during the deepest of gloom. They continue to sustain and uplift and we are indebted to them.

I really cannot finish without mentioning the **Kanneh-Mason** family. About 4 years ago Terry was at a Royal reception in the Commonwealth Office. The whole family performed. My normally reserved, utterly tone deaf, dear late husband, could not contain himself. A veritable waterfall of superlatives followed by a redundant, 'They'll be famous one Day'. What a joy and honour it has been to host them in Worthing, together with all the world-famous and talented musicians that, much as I would like to, would be invidious to try and name individually.

We are so very privileged in Worthing to have access to such a truly world class musical resource. We must cherish it.

Above :
from left to right: **Worthing Mayor – Hazel Thorpe, John Gibbons, Lord-Lieutenant of West Sussex – Susan Pyper and Margaret Bamford.**

Left: some of Margaret's varied music collection.



“WORTHING WAS A TOWN FOR SEVERAL DECADES WITHOUT PROFESSIONAL SOLO PIANO CONCERTS”

writes

RICHARD AMEY

*Varvara Tarasova playing Brahms
8 Klavierstücke at her Worthing
Interview Concert.*

*Photo by
Stephen Goodger*



Who remembers Pascal Rogé at the Connaught? An oasis in the desert after the extinction of Worthing Music Society! But from 2010-2018, four Sussex International Piano Competitions (SIPCs) suddenly threw back the curtains on the world of solo piano.

From 2012, the spin-off International Interview Concerts invited back chosen SIPC contestants, finalists included, to intensify the town's cultural spotlight on that vast repertoire's treasures and pleasures. I'm aware of a dozen of their CDs, 10 by some of the 12 fortunate finalists.

In 2015, four of the six semi-finalists were worthy of the three-strong Grand Final – Anna Bulkina and Varvara Tarasova (Russians), Anna Szalucka (Poland) and Dinara Klinton (Ukraine). All have been back here since, and all have CDs out, including music they performed in Worthing to audiences for whom these recordings are active memorabilia. For they and any other listeners, the CDs are porchways to solo piano discovery and enjoyment.

Let's look at two complementary albums

SUGGESTIONS – ANNA BULKINA (2017)

Piano Recital PRO13 (time: 73:09)

see: www.pianorecital.it • www.annabulkina.com

VARVARA TARASOVA: SCHUMANN & BRAHMS (2017)

– Champs Hill Records CHRCD126 (time: 75:13);

see: www.champshillrecords.co.uk



Varvara Tarasova moulds her album on the famous meshing confluence of three celebrated German composer-pianists' lives: Robert Schumann, Clara Schumann, his wife and Johannes Brahms – at 20, the bright young star the Dusseldorf couple identified, proclaimed and frequently inspired.

One favourite showpiece work is on both CDs – Robert Schumann's *Carnaval*. It's a fleeting, technicolour masquerade of traditional, disguised, fictional, actual, comedic or symbolic human characters. They inhabit Schumann's romantic world of imagination, fantasy, and coded biographical references. Highly compelling to the fellow artist, and Fokine's admired choreography to *Carnaval*'s orchestration by top composers was seized on by Les Ballets Russes and the Mariinsky Ballet.

The cast list parading by, or flitting around the ballroom, includes Pierrot, Harlequin, Pantalon and Columbine, Coquette, Estrella and Chiarina (Robert's two life-loves, under pseudonyms), Chopin and Paganini (yes, THE), and Florestan and Eusebius (Robert's own extrovert and introvert sides). There's an exuberant finale, marching brazenly in triple time, of Schumann-backed Romantic revolutionaries, wishfully routing the curmudgeons in a waltzing show of idealistic strength. Such a progression of 21 miniatures or cameos is specialist Schumann. A pianist must describe these characters in as much detail and personality as time and technique muster.

Anna Bulkina and Tarasova confront *Carnaval*'s daring acid test of pianistic portraiture and characterisation. Tarasova's sparkle with substance reminds us of her Chopin Concerto and princess ball gown of that 2015 SIPC final. Rich colours, resonant tone, overall unhurried, imposing at the start and finish, deftly integrated in between, graceful, responsive to detail.

Dramatically, Bulkina is swifter by more than six minutes. A wider dynamic range, more impulsive, brave, impetuous, mercurial, capricious, virtuosic, both sharply and subtly reactive to the flashing changes between characters emerging as if from different painted boxes. If Tarasova, warmly observant, might be sitting, sketching on a pad, Bulkina is animatedly living a vivid, sometimes whirlwind dream.

Both artists also give one each of the four masterly *Variations* sets that Brahms, not even out of his 20s, built onto the Mozart-Beethoven-Schubert legacy.

Tarasova chooses the first one: the *Opus 9 Variations on a Theme of Schumann*. Brahms, 21, is in shock after Robert's



suicide attempt in the Rhine (1854) and goes to one of Robert's mini-piano pieces. Brahms distils his own poetic-heroic, full-blown, high-tech and free-reaching early piano style into intimate homage snapshots of Robert his mentor and champion, and 20 years his senior.

Tarasova reveals Robert, this different genius. As well as quicksilver Florestanian fantasy and boisterous humour, she shows the time and touch for the Eusebian tenderness and the fragility – the tragic vulnerability Brahms recognises in Robert's make-up. Tarasova's empathy sounds devoted, and she finally seems to impart a loving goodnight.

Andrew Stewart's CD booklet piece reveals whether Robert, enthralled at Brahms' *Variations*, was able, from his mental asylum, to pinpoint the theme's source. Clara had already composed her own *Variations* in the same theme. Johannes gently, reverently, uses one of her themes in his variation 10. The Schumann-Brahms-Schumann intertwining web was, indeed, steel-strong.

Bulkina picks Brahms' fourth set: *Variations on a Theme by Paganini* – the tune later taken by Rachmaninov and the Lloyd Webbers. At this compositional pinnacle, Brahms, the fellow piano lion, calls Liszt and his keyboard disciples to a technical and artistic showdown. Clara saw the intent and labelled them his 'Witchcraft Variations.' Brahms combines the outwardly volatile with the fundamentally lyrical, yet the pressure on the pianist is constant. Bulkina, apparently untaxed, in degrees of control and abandon, achieves the effect of presenting these Variations almost as a sequence of water fountains of various speed, height and volume, each note a droplet projected into the light.

It is Brahms' last big solo piano statement and Tarasova brings us his next move

– his less-vaunted *8 Klavierstücke* (Piano Pieces) Opus 76. He's now 38, mother dead, marriage chance self-rejected, bereaved by Schumann's fatal mental illness, deeply attached to Clara and the Schumann children (his favourite girl married-off).

During six years' writing his first two Symphonies and Violin Concerto, Brahms steers his piano writing into much sparer expressive territory. Eight moods: four Capriccios (fantasies), four Intermezzos (interludes), sometimes paired. Brahms turns in on himself – to the ever-distinctively intense, private, revelatory, even confessional style and taste of his last years, of his short solo piano groups, and four definitive clarinet chamber works.

Brahms' life seemed born in a Winter and to end with an Autumn. In these eight pieces, Summer is dissolving away. Tarasova shows deep connection and alert imagination with this pivotal point in Brahms' artistic outlook and direction. Judicious tinting, inner detail voicing and instinctual grasp of changing atmospheres, she overblows nothing, and enriches the air with the composer's emotional wisdom.

Bulkina's album of descriptive prowess now goes into the great Russian outdoors. She captures the tingle factors of its Spring in Nikolai Medtner's *Primavera* from *Forgotten Melodies II Opus 39*; the human travail and rural festivity in Peter Tchaikovsky's *Dumka (Scenes from a Russian Village)*; and shares Alexander Scriabin's pure sensuality in *5 Preludes Opus 16* and *2 Poems Opus 32*.

All pre-Revolution scenery, but then she administers smelling salts from 1962 Soviet religious repression and individual artistic suppression, in *Chaconne* by the Tatar, Sofia Gubaidulina (aged 31 then – set for 100 this October). Listen for bells, deep in tone and torment.

WE NOW TURN NOW TO ONE OF THE MOST PROMINENT ENGLISH COMPOSERS OF THE RENAISSANCE PERIOD ...

... it becomes quite evident what you can do when you are in isolation. During the confinements of the bubonic plague of the early 1600s, Shakespeare wrote some of his best plays (*Measure for Measure, Othello, King Lear, Macbeth*) and in that same period **William Byrd** was in isolation because of his Catholic beliefs in a Protestant country and composed some of his best music.

WILLIAM BYRD

circa 1543-1623



Together with his continental colleagues (**Giovanni Palestrina** (c1525-1594) and **Orlando de Lassus** (1532-1594)), Byrd is acknowledged to be one of the great masters of the late Renaissance and considered by many to be the greatest English composer of any age. His volume of high quality compositions in every genre makes it easy to consider him the greatest composer of the Renaissance – his versatility and genius outshining those of Palestrina and Lassus.

English music of the period was amazingly rich, dominating the music of the continent in depth and variety. Byrd's pre-eminent position at the beginning of music publication in England (in partnership with Thomas Tallis) allowed him to leave a substantial printed legacy

at the inception of many important musical forms. It would be impossible to over-estimate his substantial influence on the music of England, the Low Countries and Germany.

Byrd was probably born in Lincolnshire where he took up the post of organist at an early age. He later accepted a position in the Royal Chapel of Queen Elizabeth I and retired at the age of fifty to a home at Stondon Massey, near the Essex estate of one of his richest patrons, John Petre. He was a Catholic in Protestant England and, despite the fact that his position demanded a certain amount of seclusion and discretion, his loyalty to the Crown was never in doubt. Indeed, he continued to enjoy the favour of the Queen, as well as continuation of his privilege as sole holder of the publishing monopoly (following the death of his partner, Thomas Tallis). Byrd was able to publish Latin sacred music throughout his life, though opportunities for public performance in a liturgical setting would not have existed. These pieces were apparently performed in private residences as Latin songs in a setting similar to that of secular music, or at secret Catholic services. In either case, his Latin works were well-known during his lifetime, and continue to be the most widely performed of his compositions.

Byrd contributed to the developing genre of the English Anthem (including newer 'verse' style with organ accompaniment), composing his widely regarded *Great Service* in this format. However, it was his Latin music that he chose to publish. This series inaugurated in 1575 with the volume of *Cantiones Sacrae* of 1589 and 1591. These 'sacred songs' would be called motets on the continent and represent the most significant English contribution to the motet repertory. Motets are almost exclusively for five-voice vocal ensembles, with varied counterpoint and text selections. Though texts are all sacred in origin, many have political implications, illustrating Byrd's fringe position as a Catholic composer.

Some are more popular than others but all are of uniformly high quality.

Byrd also composed three *Latin Masses* (for three, four and five voices) during 1593-1595. These are unusual not only because they could no longer have a liturgical function but also because they include settings of the Kyrie – something not previously done in English mass composition. They show him in reflective mood – it seems that he composed these cycles as exercises, easily performable functional music and as historical examples. They are unique in Renaissance music and early examples of the classical spirit which dominated Europe 200 years after Byrd's time.

Byrd faced a quandary remarkably similar to today's artists who are finding themselves forced to work in isolation due to Covid19. It was not a global pandemic that forced him into isolation in the Essex countryside but rather his religion. Despite gruesome warnings, Byrd and other Catholics continued to celebrate the mass, with music often at the heart of these meetings behind closed doors. Sir John Petre, a fellow recusant, held clandestine services in his home, Ingatestone Hall (which still stands today). A contemporary account of such a gathering in July 1586 celebrating the arrival from Rome of Catholic missionaries Henry Garnet and Robert Southwell, describes:

"A congenial household and company ... the gentleman was also a skilled musician and had an organ and other musical instruments and choristers, male and female, members of his household. During these days it was just as if we were celebrating an uninterrupted Octave of some great feast. Mr Byrd, the very famous English musician and organist, was among the company ..."

Petre also sheltered persecuted Catholics and Ingatestone contains two secret hideaways – priest holes – built into the walls of the house and designed to conceal priests and their religious paraphernalia from discovery by government-sponsored priest hunters.

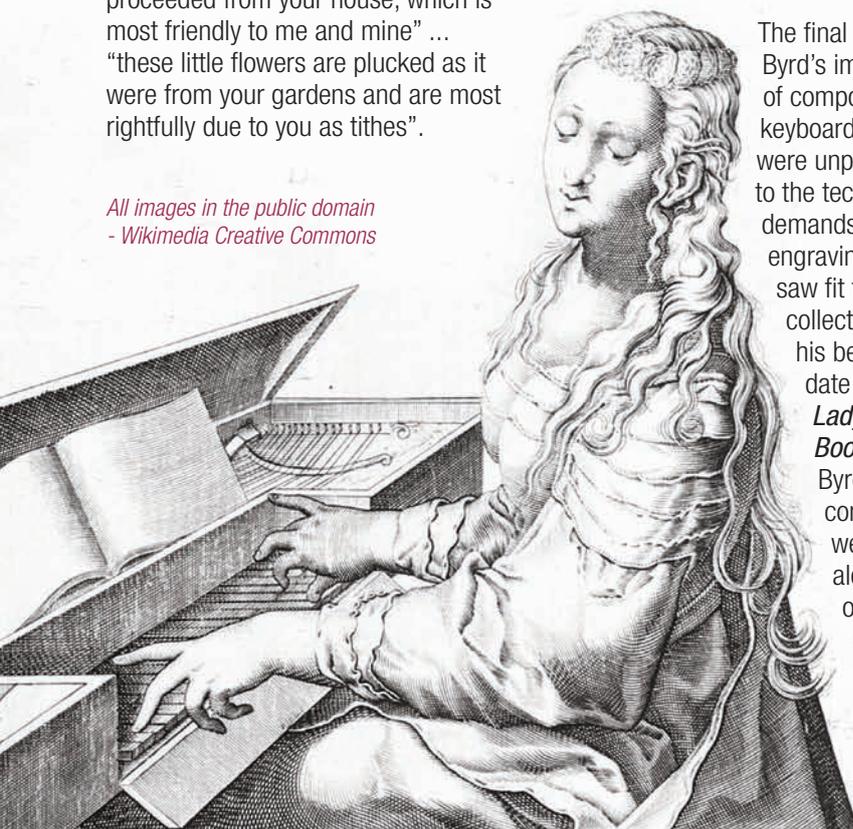
However careful they were, the danger remained real – both Garnet and Southwell were eventually arrested, tortured, executed by hanging and their

severed heads displayed as a warning to others. A Catholic priest arrested in 1605, around the time of the Gunpowder Plot, was found with copies of Byrd's music in his possession; and Stephen Vallenger, a publisher who printed the pro-Catholic text *Why Did I Use My Paper, Ink and Pen* (which Byrd later set to music) had his ears cut off and was imprisoned for life.

Byrd was lucky. A favourite of the music-loving Queen Elizabeth I, he had been a member of her Chapel Royal and, as mentioned earlier, was granted an exclusive publishing licence. He escaped severe punishment, receiving instead an indictment for failing to attend Protestant church services, a crime under the 1599 Act of Uniformity. Yet, despite what must have been a constant anxiety, Byrd was able to write some of his greatest works setting Catholic texts.

He wrote three masterly settings of the Mass and two volumes of *Gradualia*, a collection of 109 pieces of music for the Catholic church year, which includes some of the most ingenious examples of polyphonic writing from the Renaissance. It is clear these works were intended for secret gatherings – no longer was Byrd writing for the lavish musical resources of Elizabeth's large professional Chapel Royal, but instead the relatively modest ad hoc provision of well-to-do amateurs, with single voices for many pieces, and women (rather than boys) singing the top parts. Byrd dedicated *Gradualia* to Petre, writing that its contents had "mostly proceeded from your house, which is most friendly to me and mine" ... "these little flowers are plucked as it were from your gardens and are most rightfully due to you as tithes".

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**PARTHENIA or
THE MAYDENHEAD**
of the first musicke that ever was
printed for the VIRGINALLS.

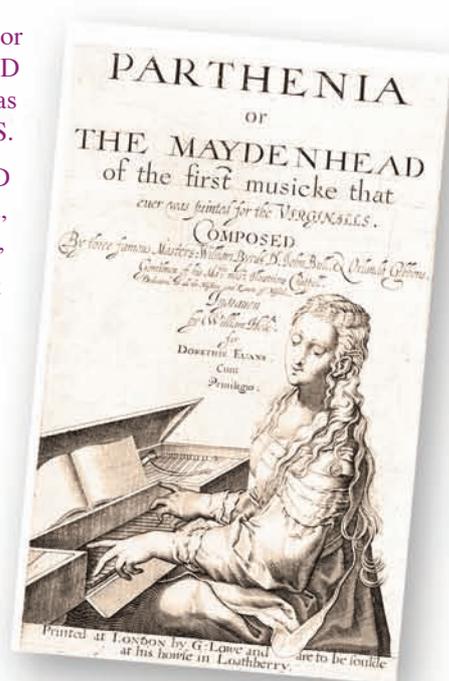
COMPOSED
By thee famous Masters: William Byrd,
Dr John Bull, & Orlando Gibbons,

Gentlemen of his MAjesty's most
illustrious Chappell.

Dedicated to all the Maisters and
Lovers of Musick

Ingraven by William Hole for
DOROTHEE EVANS
Cum Priuilego

Printed at London by G: Lowe
and are to be fouled at his
howle in Loathbery.



Byrd also published numerous smaller scale songs: *Psalms, Sonets & Songs* (1588), *Songs of Sundrie Natures* (1589) and *Psalms, Songs and Sonnets* (1611). The collections are published with text underlays to each part, as was the fashion at the time, but Byrd indicates they can be performed by a single voice with viol consort accompaniment – a specifically English practice. They continue to be extremely popular today.

He also composed a substantial volume of consort music, as well as having some of his works arranged by others for the lute. These works are of high quality, in keeping with his versatile genius. The finest examples are the six-part consorts, including a late pavan and galliard.

The final examples of Byrd's immense legacy of compositions are his keyboard pieces. Most were unpublished (due to the technical demands of keyboard engraving), but Byrd saw fit to compile a collection of some of his best music to date in 1591: *My Ladye Nevells Book*. In addition, Byrd's keyboard compositions were published along with those of John Bull and Orlando Gibbons in the

first English publication of keyboard music, *Parthenia* in 1612/13. This music had a lively tradition of home performance as witnessed by his compilation for his patron/pupil Lady Nevell as well as evidence that Queen Mary learned to play the virginal.

Byrd's keyboard music is the earliest substantial legacy in Western music, making him the first genius of the keyboard. It shows a development of style, from the more polyphonically oriented counterpoint of the earlier works to the demanding and idiomatic keyboard writing of the later works. The early music begins as an impressive example of melodically engaging keyboard writing and slowly develops into the later music.

In his later years, Byrd took up writing pieces in the paired dance forms of *Pavan* and *Galliard* – his series of works in this genre bear witness to his compositional virtuosity as convincingly as the comparable keyboard cycles of J. S. Bach's *Preludes and Fugues* and Beethoven's *Sonatas*.

His most impressive pieces in this form include the *Passing Measures Pavan and Galliard* and the *Quadran Pavan and Galliard*. The formal demands Byrd sets for himself in these works are enormous and the verve and depth with which he carries them off is as incredible as any piece of Western instrumental writing.

continued overleaf ...

continued from previous page

Taken together, Byrd's huge legacy of music – several hundred individual compositions – makes him one of the most brilliant composers in Western history. His vocal music has retained its popularity from his own time directly into ours and his other music is now growing in appreciation as it is rediscovered. In particular, Byrd's position in the history of keyboard music is once again assured and his contribution to the development of the North German virtuoso style is now firmly established.

For those of you who are interested in learning more about William Byrd and his music, I would highly recommend Lucy Worsley's recent BBC Four documentary *Elizabeth I's Battle for God's Music*.

BOOKS

There are also quite a few books available including:

William Byrd: Gentleman of the Chapel Royal
by John Harley

Byrd by Kerry McCarthy
(part of the *Master Musician series*)

The World of William Byrd: Musicians, Merchants and Magnates
by John Harley.

Books about his music include:

Masses and Motets of William Byrd
by Kerman

My Ladye Nevells Booke of Virginal Music by William Byrd.

RECORDINGS

There are a multitude of recordings of Byrd's compositions that are readily available in a variety of formats, such as:

Byrd – Choral Works
by the Tallis Scholars

Byrd: Three Masses
by Westminster Cathedral Choir

The Great Service: Anthems; Voluntaries
by the Choir of Westminster Abbey,

My Lady Nevells Booke by a number of artists (including Christopher Hogwood), as well as those covering his virginal, harpsichord and organ works.

JOHN GANDER

FORK AND TROWEL TO THE FORE!



WSO's very own Flower Girl Pamela Hurcombe (who does all our floral stage displays at concerts) is taking on a new challenge on behalf of WSO, and husband Eddie is on hand to help!

Worthing Town Centre Initiative has organised a seafront planting competition along Worthing promenade from Splash Point to the east side of the Lido. There are 42 flower beds in this area, of which WSO has been allocated one - No. 39 - right outside the Pavilion (see pic above).

Pam explains: "This threw us a bit as we had anticipated having one of the oblong beds which are at knee height, whereas ours is waist high, making it a bit harder for children to look at. Nonetheless, we will try and keep to my original theme, Delius' *'The Walk to the Paradise Garden'* with Eddie laminating the first page in A5 format to stand just inside the plot.

"The TCI offers a generous £30 towards plants via Ferring Nurseries but we are awaiting the list of what will be available from which to make our selection. The planting will take place on Sunday 23rd of May.

"As this is a competition as well as a necessary visual delight for everyone, courtesy of course to Paul Holden (editor of the Worthing Journal), we will do our best against some very strong competitors!"



We wish Pam and Eddie every success in their endeavours. We are sure they will do WSO proud.

We have asked them to keep a record of their progress, and we will post regular updates on the WSO website.

WWW.WORTHINGSYMPHONY.ORG.UK

WORTHING MAKES THE TOP 25

... of places to view the sunset that is!

Our home town has several claims to fame. It was apparently the inspiration for Jane Austen's *Sanditon*; the first Croquet Club in the UK was established here in 1860; pop stars Alma Cogan, Leo Sayer and Billy Idol all have connections to the town; Oscar Wilde wrote *The Importance of Being Earnest* while staying here in the summer of 1894 and playwright Harold Pinter wrote *The Homecoming* at his house in Ambrose Place.

But now we've become a truly global superstar - well sort of! In a list of the best 25 places on planet Earth to watch the sun go down (compiled by 'Far and Wide Travel') Worthing comes in at number 17, beating the likes of Anchorage in Alaska, Port Waikato in New Zealand, Martha's Vineyard in Massachusetts and Venice, Cairo, Bali and Hawaii. The best spot from which to view the sunset according to *Far and Wide*, is The Crabshack at Splashpoint looking out over the pier.

With this in mind, our intrepid photographer John Gander set off along the prom with his camera, in the hope of catching a sunset to grace the pages of this magazine and we think he did pretty well, don't you? It wasn't easy - a chilly early March with its short days is perhaps not the best time to try and John had a couple of disappointing evenings sitting there (shivering) only to be thwarted by cloud, cold or both. On one occasion he consoled himself with a fish and chip supper eaten out of the paper wrappings in true seaside fashion.

In the end he struck gold as this fabulous picture illustrates and there are more, which we will post on the WSO website for you to admire, along with the full list of winning locations.

In case you are wondering, the top three on the list are respectively 1. Puerto Vallarta, Mexico; 2. Azores, Portugal and 3. Udaipur, India. The only other UK location to make the list is the Isle of Skye, which comes in at number 13.

So Worthing may be on the map for many reasons, not least (ahem) its wonderful professional orchestra ... but who could have guessed it would be our sunsets that would make us a global travel destination?

TO VIEW MORE OF JOHN'S PHOTOS, PLEASE VISIT WWW.WORTHINGSYMPHONY.ORG.UK

SCIENTIFICALLY *proven* *to lift* YOUR SPIRITS

“Music does a lot of things for a lot of people ... It’s uplifting, it’s encouraging, it’s strengthening.”

Aretha Franklin

In the Autumn 2020 edition of *Music Matters* our good friend **Gemma Nethersole** wrote a fascinating article - *Music of the Mind* - about the effect that music can have on our emotions.

That got us thinking! If you are anything like us, you may have found it difficult sometimes to get motivated during lockdown. As one uneventful day morphs into the next, it’s easy to fall into a pattern of lethargy and inactivity. You’ve got things you could be doing, and yet you avoid doing them. You know you would feel so much better if you did something, even if it’s just going for a brisk walk around the block, but instead you fritter away the day, doing the crossword, watching daytime telly, playing online scrabble, gazing out of the window or dozing in the armchair.

If you find yourself feeling like this then one way of getting yourself moving is to put on some upbeat music. A personal favourite of your *Music Matters* editor is Marvin Gaye’s *Got to Give it Up*. At 10 minutes and 25 seconds, it’s the perfect duration to provide her goodself with a jaunty accompaniment to getting up, making her bed, clearing away the breakfast teacups, and preparing herself for the day. It’s almost magical how a vibrant, positive piece of music (lyrics optional) can get you going, and for her it’s Motown, but for others it will be

something different. In the case of our WSO administrator it will invariably be a bit of Jazz (his first passion) but surprisingly his go-to cheer himself up tracks come courtesy of Abba

A certain WSO Trustee has told us that the record that rouses him most is Elvis, singing *American Trilogy* (preferably the ‘Live in Hawaii’ version, but in any case he unashamedly ‘loves Elvis’.

And our illustrious Music Director likes a bit of Madness - quite literally - with *Baggy Trousers* being a particular favourite along with the Beach Boys *Good Vibrations*. It really is amazing how music, any kind of music, can motivate us when all else fails.

All this goes to prove that those of us who work behind the scenes at WSO are an eclectic bunch in terms of our musical tastes. We have among us fans of Jazz, Soul, Funk, Folk, Rockabilly, Country, Prog, Glam Rock, Pop and even Punk! Yet the one thing we all have in common is our love of classical music.

What better musical experience can there be than to sit in an acoustically fine concert hall listening to professional musicians at the top of their game? It was John Gibbons who coined the phrase ‘World Class Music on your Doorstep’. Here in West Sussex, we don’t have to travel to London to hear orchestral music of this calibre – it comes to us! That is why we all feel so fortunate and passionate about what is quite literally on our ‘doorstep’.

In the absence of live concerts, then we listen at home, on our smartphones, ipods, radios, CD and record players. We have therefore decided to list a few of our favourite classical pieces – guaranteed to put a spring in your step, lift your mood and get you motivated!

VIVALDI: VIOLIN CONCERTO IN E MAJOR, RV269 “LA PRIMAVERA” (SPRING): 1. ALLEGRO.

What better way to start the day? Violins echoing the sound of birdsong, with intimations of seasonal breezes and the gentle murmuring of babbling brooks, followed by pictures of thunder and lightning before the birds return. Heart-warming, revitalising and inspirational.

Last played by WSO in February 2013.

BIZET: CARMEN SUITE NO. 1: VI. LES TOREADORS (ALLEGRO GIOCOSSO)

A bombastic explosion of orchestral colour followed by a string melody that (with the help of percussion and brass) builds tension before a final and triumphant fanfare. Terrific stuff!

Last played by WSO in April 2008.

HANDEL: SOLOMON, HWV67, ACT 3: NO 42 ARRIVAL OF THE QUEEN OF SHEBA

A melody that inspires joy. Quite simply a wonderful piece of jubilant music. As one wit wrote online - “If I were exceedingly wealthy, I’d employ an orchestra to play this every time I arrived somewhere.”

Last played by WSO in September 2018.

ROSSINI: GUILLAUME TELL: OVERTURE (ANDANTE – ALLEGRO)

What an overture. A quiet start belies the coming riot that portrays the sound of Switzerland, its scenery and folk music ... before building up to the famous gallop.

Last played by WSO in January 2012.

**TCHAIKOVSKY: 1812 OVERTURE, OP.49
(WITH MILITARY BAND)**

Probably the best known of all overtures. The use of military cannon part way through and at the end help to make this a very stirring and patriotic piece of music, guaranteed to get you going!

Last played by WSO in May 2017.

**GERSHWIN: RHAPSODY IN BLUE
(EXCERPT, OPENING)**

Blending classical music with jazz, to create one of the great American classics. The title may be blue but the music is anything but! Full of colour and life with some unusual instrumentation.

Last played by WSO in October 2015.

**BACH: BRANDENBURG CONCERTO NO. 2
IN F MAJOR, BWV1047: III ALLEGRO ASSAI**

What a joy! With phrases repeated by violin, oboe, recorder and trumpet, this lively score is certain to get your toes tapping and your heart beating faster.

Not played by WSO in recent times.

**WAGNER: DIE WALKURE, WWV86B,
ACT 3: WALKURENRITT**

Written to inspire the Valkyries to carry their fallen heroes off to Valhalla. It might be about the spirits of the dead, but it is the perfect piece to raise the spirits of the living. Stirring, passionate and bursting with energy

Last played by WSO in May 2016.

“Music has always been a matter of Energy to me, a question of Fuel...”

Hunter S. Thompson

**9. BEETHOVEN: SYMPHONY NO. 5 IN C
MINOR, OP.67: 1. ALLEGRO CON BRIO**

We have all heard this symphony so often that it is easy to take it for granted. Please don't. With its iconic opening (used during WWII to raise morale) it is the perfect music to stir the soul.

Last played by WSO in April 2018.

**JOHAN STRAUSS, SENIOR:
RADETZKY MARCH, OP.228**

Simply put – a terrific hand-clapping, foot-stomping number that is guaranteed to cheer you up! Try keeping still when this comes on.

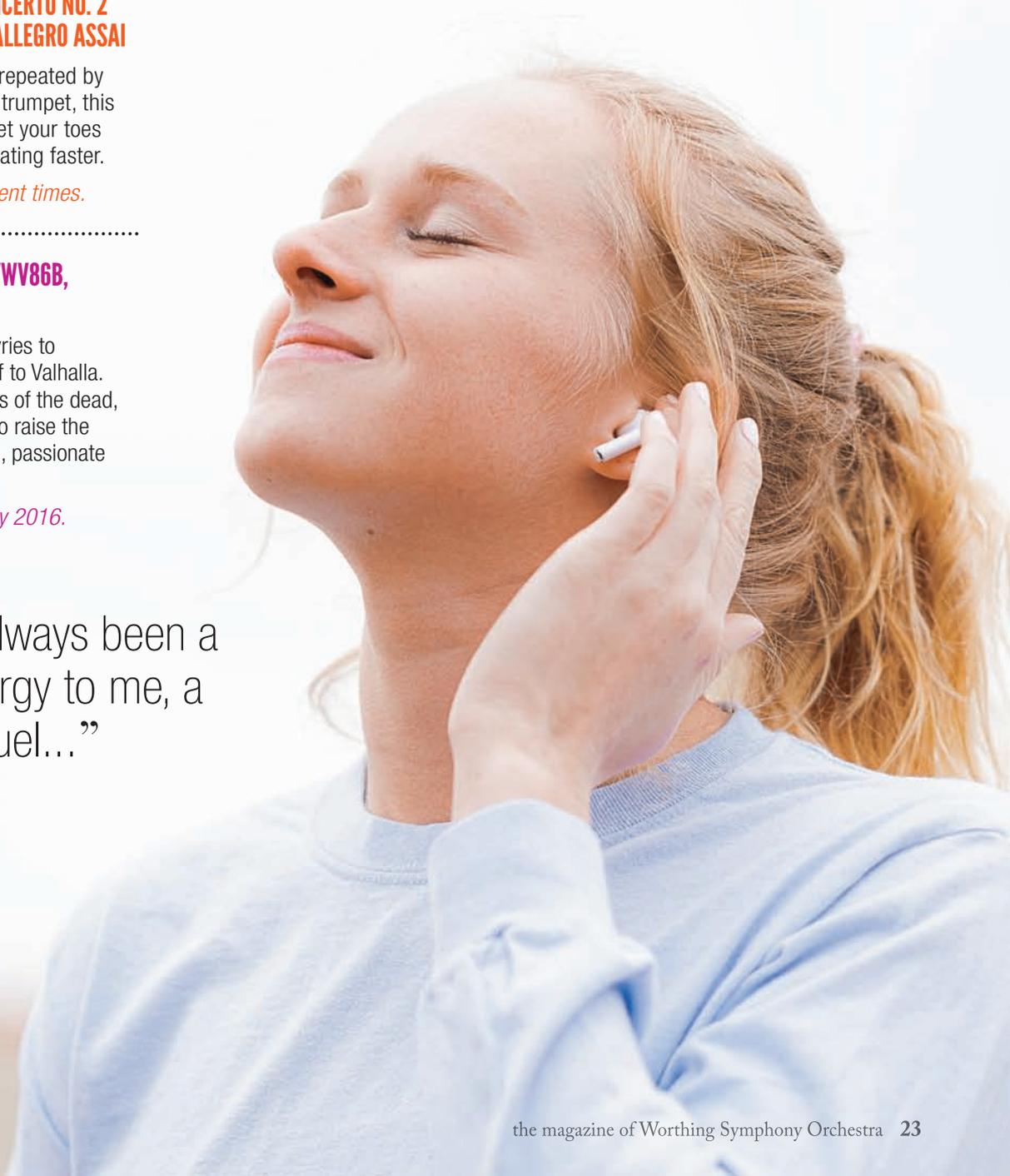
Played by WSO almost every year in our New Year concert.

And as John Gibbons recently wrote on our WSO facebook page

GEORGE LLOYD: SYMPHONY NO. 9

Those who attended the Remembrance Concert of November 2019 when WSO performed Lloyd's Fourth Symphony will already know the power of his work.

“If you find yourself low on energy then I recommend listening to the last movement of George Lloyd's Ninth with its percussive riffs, irreverent melodic motifs and sparkling orchestration to put a new spring in your step. Amazing how a man who nearly died as a result of serving on the Arctic Convoys to Russia always ends his symphonies on a rousing positive upbeat note – to live life to the full in honour of your comrades who did not make it out of the hell hole of a signals room and drowned in heavy oil.”





John Gibbons TALKS

RACHMANINOV IN RUSSIA SUNDAY 18TH APRIL AT 5PM

Join us on Zoom where John will talk (in his inimitable style) about the fascinating early life of Rachmaninoff – the last major composer of the great Russian late-Romantic tradition.

Learn about Rachmaninoff's work at the Bolshoi, how the ferment of revolution affected him and the loss of his beloved family summer estate at Ivanovka (in what is now Azerbaijan).

Music you will hear includes the premiere of the First Symphony, his three one act operas and the early Piano concertos.

Please note the new time of 5pm.

PLEASE REQUEST THE ZOOM CODES FROM WSO BY SENDING AN EMAIL TO
INFO@WORTHINGSYMPHONY.ORG.UK



Music Matters is produced by Worthing Symphony Orchestra – the professional Orchestra of West Sussex. Registered charity no. 1164531

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