



# The Light Music Society Magazine

ISSUE 58

WINTER 2012

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## Editor's Note

This winter we welcome you to our new look magazine, introduced in the light of the results of the very successful readers survey we carried out earlier in the year. We are still at the experimental stage and so we do hope you will bear with us if you find there is a little less to read in this issue or the layout is not absolutely perfect. We will keep the format under constant review and work on the design by stages until we (and you) are satisfied.

I hope you will continue to give us the feedback that we rely on, (complimentary or otherwise!). If we are not meeting your needs then we need to rethink. Meanwhile, we sincerely hope you enjoy this issue and the wealth of information it contains.

Finally, I would like to wish all members a very happy Christmas and a very successful New Year for 2013!

Neil Patrick

Ernest Tomlinson MBE,  
outside Buckingham Palace, October 19th 2012,  
with daughter and son-in-law, Hilary and Bill Ashton  
and grandson Robert Ashton.

A VERY MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL OUR MEMBERS

# The Light Music Society

*Incorporating the Library of Light Orchestral Music*

President: Ernest Tomlinson Chairman: Gavin Sutherland

Secretary: Hilary Ashton Treasurer: Jan Mentha

Committee: Andy Bate, Peter Moody, Neil Patrick, Judith Topper

Membership Enquiries: Jan Mentha, 24 Cheney Way, Cambridge CB4 1UD (lms@mentha.com)

Library & General Enquiries: Hilary Ashton, 19A Eshton Terrace, Clitheroe, Lancs. BB7 1BQ  
Phone 077 1920 5264 or 01200 427066 (hilary.ashton@talk21.com)

Library Address: Lancaster Farm, Chipping Lane, Longridge, Preston PR3 2NB

## Other Societies

which may be of interest to  
LMS members:

### **THE ROBERT FARNON SOCIETY**

Membership Secretary: Albert Killman  
33 Bramleys, Rochford,  
Essex, SS4 3BD  
01702 549635

rfs@my.postoffice.co.uk www.rfsoc.org.uk

### **ERIC COATES SOCIETY**

Chairman: Geoff Sheldon  
104 Beardall Street  
Hucknall, Notts. NG15 7RP

### **THE JOHANN STRAUSS SOCIETY OF GREAT BRITAIN**

Secretary: Mrs Viola Coates  
2 Bishams Court, Caterham, Surrey, CR3 6SE

### **INTERNATIONAL MILITARY MUSIC SOCIETY**

Membership Secretary: Philip Mather,  
34 Malvern Avenue, Bury, Lancashire, BL9 6NW

### **THE CINEMA ORGAN SOCIETY**

Membership Secretary: David Shepherd  
Dolby House, Barrington Gate, Holbeach,  
Spalding, Lincs. PE12 7DA

### **THE TEST CARD CIRCLE**

Frank Mitchell, 175 Kingsknowe Road North,  
Edinburgh, EH14 2DY, SCOTLAND

### **"IN TUNE – INTERNATIONAL"**

Editor: : Gerry Stonestreet, Flat 9, Milchester House  
12 Staveley Road, Eastbourne,  
East Sussex, BN20 7JX

### **THE MAX STEINER FILM MUSIC SOCIETY**

1, Rotherwood Road, Putney,  
London, SW15 1LA

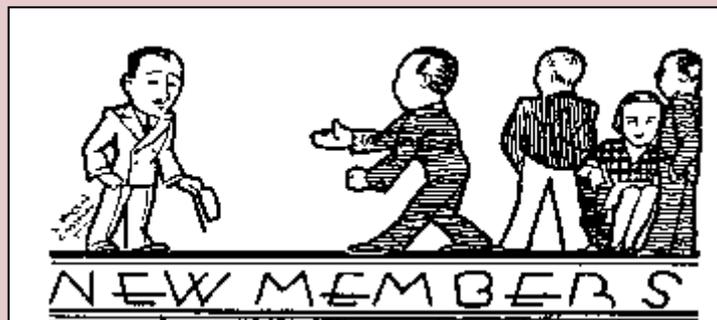
### **BBC TEST CARD CLUB**

Editor: Keith Hamer, 7 Epping Close,  
Derby, DE22 4HR

### **PHILLIP DYSON FRIENDS SOCIETY**

Membership Secretary: Sue Greenslade  
Box 411, Epsom, Surrey KT17 2XA  
<http://website.lineone.net/~carillon>

## *A Warm Welcome To Our*



*Claire Yim - Librarian Northern Sinfonia, The Sage, Gateshead*  
*David Windle & Lynne Fox - St Annes, Lancashire*  
*Matthew Hadley - Bury, Lancashire*  
*Corinthian Chamber Orchestra - Oxford*  
*Peter Birkby - Barnsley, S. Yorks*  
*Evan Davies - Eastwood Light Orchestra, Leigh on Sea, Essex*  
*John H. Smith - Long Melford, Suffolk*  
*Sue Dodworth - Uppingham School, Rutland*  
*Neil Streeter - Hampshire*  
*Mike Batt - Dramatico Entertainment*

## Magazine Submissions

The next issue will be Spring 2013 - to be sent out in March so I will need your submissions by mid-February please. Do continue to send articles as email attachments (documents for Word, pictures as jpeg files), or on CD. Otherwise a hard copy by post is fine, but please note details below for sending your information:

Send to [editor.lms@virginmedia.com](mailto:editor.lms@virginmedia.com) or to my home address:  
8 Tweedys Court, Chipping, Preston, PR3 2QY.

*Neil Patrick*

**LMS Website** [www.lightmusicsociety.com](http://www.lightmusicsociety.com)

We're delighted to say that work is in full flow on the design of our new look website and it should be active early in 2013. The website address will remain the same.

Although it has not been possible to alter certain sections of our current website Neil has managed to keep the web diary relatively up to date so do check information about concerts. Please continue to email, post or fax your concert/event details to Neil, and they'll be added as soon as possible.



Dear Friends,

And so, winter is upon us! Here in Oxfordshire we've not suffered much of the extreme weather conditions felt elsewhere in the country, but our thoughts go out to anyone who has endured anything as a result of such dire weather. This is the first time we've "gone big" with a new A4 format for the magazine, as a result of requests from many of our members - I do hope it's up to your expectations in terms of size, but can heartily assure you that there's no compromise whatsoever in quality of all contained within!!

Firstly, continued congratulations to our "cover star", our President, on his MBE. In a day and age where our kind of music is briefly noticed, hastily overlooked, poorly categorised or simply forgotten, such an award honouring one who has done so much to promote Light Music is long overdue yet thoroughly deserved.

In the cold of December it's nice to hark back to the warm glow of memories of our AGM Weekend in Cambridge. The Playday was really enjoyable, with lots of repertoire to explore far beyond the usual restrictive fare pumped out by the radio. This warm atmosphere continued into the evening with our dinner at the Royal Cambridge Hotel, where fine food and convivial chat was followed by entertainment by Shelley Van Loen, Emma Sheppard, Mark Broadhead and some pianist or other... This was a real joy for me, since my work doesn't always allow me the time to play chamber music, or indeed just the piano much these days, so the delight of light music with fine musicians really heightened my happiness.

This takes us to the next day, the

## Chairman's Letter

AGM, and the concert we attended given by the Cambridge Concert Orchestra. This also looks back in a way to what I just said about happiness - the sight of an orchestra playing music they wanted to play and enjoying doing so is something that proves that "music makes friends make music" and the large audience showed their appreciation a great deal. Considerable thanks must go to Jan and Simon Mentha for their terrific hosting skills and warm welcome, not forgetting of course Hilary, Judith, Bill and everyone else for their important contributions to make the AGM a delight.

This issue of the Magazine throws open a subject in which I've long held an interest. The stereotypical "golden age" of British Light Music is one thing, but where did it all start? I mean, it wasn't some narrow corridor of years... Andrew Lamb explores some names and pieces from the nineteenth century, and there's also a review of his biography on one such composer, William Vincent Wallace.

Although briefly beset by illness, your indefatigable and inextinguishable Editor Neil Patrick offers us an article on Bradford-born English music icon, Frederic Delius. He mentions the notorious Ken Russell film *Song of Summer* about Delius' life and his relationship with his amanuensis Eric Fenby, who was played in the film by Christopher Gable. Christopher was my first boss at Northern Ballet Theatre **back in the early '90s and oft was the time** he would talk about his work on films like this. There is a scene of Delius and Fenby in a rowing boat, and such was Russell's rather haphazard way of working they simply drove around one sunny afternoon until they happened by chance on a perfect calm river, lined with nodding trees and the odd flit of wildlife. "Stop the car!!" cried Russell, and within half an hour they were shooting what was to become a classic bit of film.

Neil also gives us an examination of that time-honoured classic musical *West Side Story*, both in its stage and film versions. **Back in the early '90s** I played probably one of my last gigs as a trombonist with the *Newcastle*

*Symphony Orchestra* in a concert version of this piece. The organiser of the concert was also its conductor, and even then was pulling in local star players to give the concert great style. His name, of course, was John Wilson. Wonder whatever happened to him...? (He's also keeping Light Music alive, as a review of one of his Northern Sinfonia concerts describes...)

Also there are obituaries of the late great Max Bygraves, lyricist Hal David, underestimated (in current light at least) conductor George Hurst and, with some specific LMS-based sadness, tenor Peter Dempsey. His aim to promote the huge catalogue of Light Music songs and ballads was best exemplified in his talent for singing them, imbuing them with just the right character to convey the sonorous melodies and heartfelt lyrics so beautifully. He will be much missed.

You currently find me up to my neck in "silly season", with English National Ballet, doing a huge season of *The Nutcracker* (a ballet score which celebrates its 120th anniversary this year) followed by another one of *The Sleeping Beauty*, two massive doses of all-stops-out Tchaikovsky, and two of the most gorgeous ballets ever. I also briefly visited Denmark for a concert with the Aalborg Symphony Orchestra, to be confronted by 1.5-metre snowdrifts and temperatures as low as minus 15 deg.C... so coming back to positive figures in temperature was a bonus!! Will we have a White Christmas, just like the ones we used to know? Or, like Elvis, will it be a Blue Christmas, or feature Silver Bells? Or, to borrow a "party guest" from BBC Radio's *I'm Sorry I Haven't a Clue*, will we be welcoming Mr. and Mrs. Ivy, and their ecclesiastical son, The Holy Andy Ivy... ..and this is *BEFORE* the Christmas cracker jokes come out!!

On behalf of Emma and myself, and your Committee, and all of the Light Music Friends across the world, may I take this opportunity to wish you all a very Happy Christmas and a Happy and Prosperous New Year. Oh, and of course, Happy Festive Light-Music-Making to you all!

Gavin.

## Library News

Dear Friends,

We are delighted that there has been a big increase in demand for music from the library. It is a tremendous encouragement and is keeping us busy all the time. We even started wondering whether we will need to increase the library opening hours.

Orders are definitely up on last year. The last invoice number at this time in 2011 was 166. This year we are already up to number 180 and many of the orders have been for a large number of sets.

### Cataloguing

Helen and Judith have been working away on the new detailed selective catalogue. This is added to every time a new piece goes out from the library and has full details of each piece. Composer, arranger, title, publisher, type of piece, instrumentation, whether saxophone parts are included and if they are necessary, the number of sets we have, theme, other additional information (e.g. if the piece is part of a suite, or has some special requirements), plate number and performance time. The catalogue already lists nearly 700 works. We can let you have a copy of this (by email only, as it is too unwieldy to print out) if you get in touch. But bear in mind it is being added every time a new piece goes out. Eventually it will be available to view on the website.

There have been some more additions to the library but these were relatively small. Richard Crozier brought us some boxes of cinema music that had come from the Odeon cinema in Weston super Mare sometime in the 1980s, and James Beyer and Lawrence Dunn made the trip from Edinburgh to drop off several boxes of music too. There may have **been some others but I'm afraid I've lost track. It's** been such a busy time.

Not much shelving has been done recently, **mainly because Neil has been ill, but in any case it's** far too cold to work in the barn at this time of year. We were pleased to have another visit from Chris Morris who has started cataloguing our boxes of silent film music. Congratulations are due to Chris who has just received an MA from Royal Holloway University of London. His dissertation was called **"Strains of Nostalgia: A Study of British light music and the Light Music Society."**

### Sets for Sale

Several of the sets advertised in the last

magazine have been sold. We had hoped to put **another list in this issue but due to Neil's illness and Hilary being on hospital visiting duty (her sister has been in hospital since July) there just hasn't been time. Apologies all round and we'll try to get this** sorted for the next issue.

### Post v. Courier!

When returning music to us please use the ordinary postal service. This autumn, due to increased postage costs, we decided to try out a courier service. Our rather negative experiences have made us go back to Royal Mail. Although the courier we used was reasonably efficient, the collection procedure was awkward and the music **couldn't be guaranteed for the next day. The worst** problem came with music sent back (beautifully packed and correctly labelled by the librarian), after **John Wilson's concert at the Sage in September.** The courier involved managed to mix up their own labelling on two different parcels, even though each was clearly addressed to someone else. Instead of our music, an X box was delivered to Lancaster Farm! We eventually managed to find out that our **music was in Southport. At least that's still in** Lancashire, but it involved Hilary in an 80 mile round trip to recover the music as some of it was needed for sending out almost immediately. Another problem is that every new driver for any courier services gets lost. The postcode for Lancaster Farm covers over a mile of dwellings (several at the end of long farm roads) as well as two pubs and a hotel. So **sometimes parcels don't get to us and we have to** retrieve them from a depot quite a long way from here. At least the postal workers know where we are - and the post office in Longridge must be one of the best in the country. So for now we are sticking with the post!

Finally, we would like to thank you all for your continued support of the library and the LMS generally. It is a pleasure to be involved with all the people who use our service, and we are very grateful for some very generous donations towards the work of the library. May we wish all LMS members a very pleasant Christmas and a happy, peaceful and prosperous 2013.

Must dash - large order just come in for music for a party at Buckingham Palace!

*Hilary, Judith, Helen and Neil*

## Dates for Your Diary

Tuesday 18th December at 7.30 pm at Symphony Hall, Birmingham  
 Katherine Jenkins – An Evening of Christmas Classics  
 Programme includes a selection of popular songs, operatic arias and hymns.  
 Phone 0121 780 4949

Tuesday 18th December at 7.30 pm at Royal Concert Hall, Nottingham  
 The Halle Christmas Concert conducted by Roderick Dunk  
 Programme includes music by Delius, Handel, Tchaikovsky, Adam, Ireland and John Williams  
 Phone 0115 989 5555

Wednesday 19th December 7.30 pm at the Royal Naval College Chapel, Greenwich, London—  
 Christmas at Greenwich—BBC Concert Orchestra and Singers conducted by David Hill  
 Programme includes music by John Tavener, Bax, Ireland, Finzi, Howells, Bridge, Warlock and Vaughan Williams.  
 Tickets £25 and £22.50 (restricted view). 20% reduction for groups of 10 or more. All seats unreserved. B  
 arbanic Box Office for group discounts: 020 7382 7211. This concert will be broadcast on Radio 3 so the audience is asked to be seated by 7.25 pm

Friday 21st December at 7.30 pm at The Sage, Gateshead  
 Katherine Jenkins – An Evening of Christmas Classics  
 Programme includes a selection of popular songs, operatic arias and hymns.  
 Phone 0191 443 4661

Thursday 27th December at 7.30 pm at Symphony Hall, Birmingham—  
 Last Night of the Christmas Proms  
 London Concert Orchestra conducted by Jae Alexander  
 All your favourites including music by Strauss, Tchaikovsky, Elgar and Handel.  
 Phone 0121 780 4949

Saturday 29th December at 7.30 pm at Symphony Hall, Birmingham  
 The Glenn Miller Orchestra – In The Christmas Mood  
 The GM Orchestra led by Ray McVay present a nostalgic tribute to the iconic 1940s band. Programme includes a variety of well known and well loved GM favourites with a Christmas flavour. Phone 0121 780 4949

Tuesday 1st January at 3 pm and at 7 pm at The Sage, Gateshead  
 New Year Viennese Gala  
 The Northern Symphonia conducted by Bradley Creswick play a stunning array of waltzes, polkas and marches by Johann Strauss.  
 Phone 0191 443 4661

London Gala Orchestra Tour—  
 New Year Spectacular 2013  
 London Gala Orchestra  
 David McCullum conductor  
 Pamela Hay soprano  
 Adam MacKenzie Wicks tenor (not 4th Jan)  
 1st Jan, the Forum, Bath at 3pm (Tickets from £12.50 to £27 4 for 3 on £27)  
 01225 463362/02085568294  
 2nd Jan, Town Hall Cheltenham (Tickets from £12 to £27 4 for 3 on £27)  
 08445762210  
 3rd Jan, Ark Theatre Borehamwood (Tickets £16 020 8238 7265)  
 4th Jan, Corn Exchange Bedford (Tickets from £14 to £27 4 for 3 on £27) 01234 3444813  
 5th Jan at the City Hall Salisbury (Tickets from £12 to £27 4 for 3 on £27), 01722 434434  
 7th Jan Civic Theatre Darlington (Tickets £17 & £19) 01325 486555  
 All programmes will include works by the Strauss family, Zeller, Lanner, von Suppe, etc.

Tuesday 1st January at 2.30 pm at Symphony Hall, Birmingham  
 One Night in Vienna  
 The Johann Strauss Orchestra conducted by Rainer Hersch



The Johann Strauss Dancers in Costume  
 Programme includes music by Strauss, Tchaikovsky and Lehar  
 Phone 0121 780 4949

Friday 4th January at 7.45 pm at The Waterfront, Belfast  
 Viennese New Year  
 The Ulster Orchestra conductor Christopher Bell  
 Waltzes, polkas and galops galore!  
 Phone 028 9033 4400

Friday 4th January at 8 pm Victoria Hall, Hanley  
 Saturday 5th January at 3 pm Bridgewater Hall, Manchester  
 Sunday 6th January at 3 pm **St George's Hall, Bradford**  
 New Year In Vienna  
 The Halle Orchestra conducted by David Parry  
 Programme includes music by Lehar, Strauss, Offenbach, etc.  
 Tickets: 01782 206 000

Sunday 6th January at 2.30pm  
 Symphony Hall, Birmingham  
 HMS Pinafore  
 A semi-staged concert performance of the irrepressible G&S operetta.  
 Phone 0121 780 4949

Sunday 27th January at 3 pm at The Platform, Morecambe  
The Promenade Concert  
Orchestra conducted by Howard Rogerson—A New Year Viennese Concert

Another dazzling programme of waltzes, marches and polkas from the Strauss family and associated composers so "pop out the champagne" and celebrate the coming of another year.  
Book early to avoid disappointment!  
Tickets: 01524 582803

Friday 1<sup>st</sup> February at 7.30 pm at Symphony Hall, Birmingham  
A Celebration of Lerner and Loewe  
The CBSO conducted by John Wilson

A luxurious full orchestra, a team of West End singers and the CBSO Chorus celebrate the writers of such musicals as *My Fair Lady*, *Gigi* and *Camelot*. Phone 0121 780 4949

Saturday 23<sup>rd</sup> February at 7.45 pm at the Belfast Waterfront  
Film Night: *The Wild, Wild West*  
The Ulster Orchestra conducted by Carl Davis  
Featuring music from classic westerns such as *High Noon*, *Shane*, *The Big Country* and *The Magnificent Seven*. Phone 028 9033 4400

Friday 8<sup>th</sup> & Saturday 9<sup>th</sup> March 7.30 pm, Royal Albert Hall  
**Singin' in the Rain** – Live in Concert

To celebrate the 60<sup>th</sup> anniversary of the film, the Royal Philharmonic Concert Orchestra under Neil Thompson will accompany a live screening of the remastered film with vocals and dialogue intact.  
Phone 0845 401 5034

The Tom Bott High Society Orchestra presents a new season of afternoon tea with live music from the High Society Orchestra at the Assembly Room, Marlborough Town Hall, Wiltshire. Starting on Sunday 3<sup>rd</sup> February 2013 they run on the first Sunday of every month up to and including May. Details are on our web page:

[www.tbhso.co.uk/tea](http://www.tbhso.co.uk/tea)  
Music will be in the form of a piano quintet performing everything quintessentially English and from the palm court etc. Sitings at 2pm and 3:30pm Tickets £16.50 per person to include home made finger sandwiches, cakes, pastries, with a selection of teas and coffee...

Penistone Cinema Organ Trust.  
January and February concerts at St Andrews Church, Penistone featuring the Allen Digital Theatre Organ. The remainder are at The Penistone Paramount Cinema and feature the 1937 Compton Cinema Organ.  
All concerts 2.30 pm Saturdays.  
Jan 12th Alastair Kiernan, Feb 9th Richard Hills, March 9th Byron Jones, April 13th Kevin Grunill, May 11th Phil Kelsall, June 8th Donald MacKenzie, July 13th To Be Confirmed, August 10th Kevin Grunill and The Take Two Big Band, September 21st Howard Beaumont, October 12th Robert Wolfe, November 9th Nigel Ogden, December 14th 'A Compton Christmas Cracker' with Kevin Grunill and Andrew Nix. All tickets bookable in advance to a seating plan and group bookings are welcomed.  
We also hold light music concerts every Thursday at St Andrews Church, Penistone at 1pm featuring Kevin Grunill or occasional guest organist on the Allen Digital Theatre Organ. Contact details PO Box 557, Barnsley, S70 9DE.  
Tel 07944 566972

## Courses

*Wind Serenades* 2013  
January - November 2013:  
**"From mountain peaks to sky..."**  
A joint Wind Serenades / Cuillin Sound project offering advanced amateur wind players these fantastic opportunities: Work alongside a professional player in an ensemble; rehearse to a professional standard; make a commercial CD with your ensemble; perform with your ensemble in a major London concert venue. PDFs with full details at [www.cuillinsoundmusic.co.uk](http://www.cuillinsoundmusic.co.uk)  
2013 chamber music and instrumental courses  
Full details (or website links) at [www.windserenades.co.uk](http://www.windserenades.co.uk)  
25-28 March: Alston Hall, Preston  
Well-established mid-week string and wind chamber course in rural central Lancashire.

8-12 April: Raasay bassoon/bass clarinet course  
For bass clarinetists and bassoonists of all levels - an amazing 5-day course in a truly fantastic location!  
3-10 August: Malvern Winds chamber music course  
Now in its third year, and fast becoming one of the UK's most popular wind chamber courses - a superb event in a lovely setting.  
24-31 August: Cubertou, France  
A well-established wind chamber course in a magical location - a very special experience.  
1-7 September: Cubertou for elementary players (south of France)  
This is a brand new course especially for adult amateur players of elementary standard - a wonderful chance to discover the joys of ensemble playing in a beautiful location.  
26-27 October: The Birnam Experience! (Perthshire, Scotland)  
The classic *Wind Serenades* course, a hugely popular event.

### *Benslow Music Trust*

Come Dance at Benslow  
Friday 1<sup>st</sup> March to Sunday 3<sup>rd</sup> March. Residents £240. Non-residents £195  
Benslow Dance Band - same dates - and same prices.  
Benslow Light Orchestra with Keith Stent and Margaret Whittall  
Friday 26<sup>th</sup> - Sunday 28<sup>th</sup> April.  
Benslow Palm Court Orchestra with Roger Moon and Miriam Kramer - Friday 28<sup>th</sup> - Sunday 30<sup>th</sup> June  
Contact the Benslow Music Trust on 01462 459446 or email [info@benslowmusic.org](mailto:info@benslowmusic.org)

### *Summer MusicFest 2013* July 28<sup>th</sup> - August 4<sup>th</sup>

Enjoy a week of playing exciting light music in the beautiful setting of the medieval village of Dunster, Somerset. Accommodation is in the historic Yarn Market Hotel. Charges are fully inclusive of full board and all professional music direction. There are places available for all instruments and we would especially welcome string players. Afternoons are free to explore the delights of Exmoor and neighbouring towns and villages.  
This week is also available on a non-residential basis and the hotel is also offering a 50% reduction for under 25 year old players.  
[www.phoenixartsgroup.co.uk](http://www.phoenixartsgroup.co.uk)  
01565 733230

## AGM and Cambridge Weekend

– a diary by Judith Topper, assistant LMS librarian (and clarinettist)

Friday 21<sup>st</sup> September

8.30: Left home in the sodden northwest to drive 240 miles to Cambridge. Heavy rain so lots of spray on M6.

13.15: Met college friend for lunch, natter and dinner.

20.00: Dropped in to Simon and Jan Mentha's to meet up with some fellow LMS members, having battled with vast amounts of traffic lights, bus lanes and cycle lanes at every turn – unheard of in my area of the rural north!

22.30: Back to hotel for good night's sleep.

Saturday 22<sup>nd</sup> September

8.30: Glorious weather! Fortified by one of the best cooked breakfasts I've ever had in a hotel, I abandoned the car and walked to the Stephen Perce Foundation to help set up for the Play Day. Wow! - The independent school that I worked in was nothing like this!

9.30: Chairs set out. Music pads distributed. Gavin in baton-wielding mode got us all in the mood with the theme from *Dr. Finlay's Casebook*, the *March* from the *Little Suite* by Trevor Duncan. As the morning progressed we began to gell as an ensemble, ably assisted by section leaders Shelley Van Loen (Leader) Emma Sheppard (Principal Viola) and Mark Broadhead (Principal Cellist)

12.15: A wonderful buffet lunch was supplied. We feasted on an excellent range of food with plenty of choice for carnivores, veggies and gluten-free requirements.

13.30: We were all back in our seats and ready for more action. During the course of the day we worked on the following pieces: *Jeune Fille* by Gilbert Vinter, *High Heels* by Trevor Duncan, *A Quiet Stroll* by Charles Williams, *Scrub, Brother, Scrub* by Ken Warner, *My Fair Lady Selection* by Frederick Loewe, *How Beautiful is Night* by Robert Farnon, *The Boulevardier* by Fredric Curzon, *Summer Days' Suite* by Eric Coates, and *The 2<sup>nd</sup> Suite of English Folk Dances* by Ernest Tomlinson.

16.00: We entertained a small group of friends and family with an informal performance of a selection of the pieces we had rehearsed. We then went back to our respective homes and hotels to recover from 6 hours of sight-reading and to get ready for a relaxing evening and the annual dinner at the Royal Cambridge Hotel.

19.00: Everyone began to gather for pre-dinner drinks followed by a leisurely meal in good company with like-minded companions. Lovely to meet up with friends old and new.

21.45: 45 minutes of excellent Palm Court music played by Gavin, Emma, Mark and Shelley, was a perfect end to the day. Jan Mentha named them "GEMS" and they certainly were!

Sunday 23<sup>rd</sup> September

11.00: Committee meeting

12.00: AGM. Gavin welcomed everyone to the meeting and we were treated to a film of Ernest Tomlinson MBE talking to Gavin about his life and experiences as a musician, arranger and composer. The formal part of the meeting then followed and was concluded at 13.10 to be followed by another excellent lunch.

15.00: The weekend was rounded off by a concert by Cambridge Concert Orchestra in aid of the Winter Comfort charity. A representative of the charity gave a short talk about its work (more info on their website [www.wintercomfort.org.uk](http://www.wintercomfort.org.uk)). We were then treated to a light classical concert featuring music by living composers and arrangers. Introductions and explanations to their pieces were given by Matthew Curtis and Peter Bumstead who were in the audience to hear performances of their *Holiday Mood* and *Smoke-Screen* respectively and by Stewart Green to hear his arrangements of *Last of the Summer Wine* and *Utopia Limited* and Ernest's *Kettle Drum* from his *2<sup>nd</sup> Suite of English Folk Dances* was also included in the programme. Wintercomfort supplied wonderful cake for sale in the interval. The whole afternoon was ably compèred by our own Jan Mentha.

The display of LMS memorabilia and the sale of CDs and early copies of the LMS magazine added to the occasion and a good time was had by all.

17.50: After a swift tidy up we left to wend our weary (for some of us!) ways home.

A great weekend - well done, and thanks to all who helped make it so worthwhile.

## British Light Orchestral Music : Some Nineteenth Century Strands by Andrew Lamb

Readers will perhaps accept that British light music was primarily a twentieth-century phenomenon. However, it was only researching a couple of projects recently that brought home to me just how much this was the case. I was struck anew by the extent to which music from the European continent dominated popular orchestral and military band concerts in Britain during the Victorian era – overtures by Auber and Suppè, waltzes by Strauss, Labitzky, Waldteufel and so on. It made me look in greater detail at pieces of nineteenth-century music that might be deemed to have initiated a British light music tradition.

What I was seeking was not an in-depth repertory but specific nineteenth-century pieces of light orchestral music that enjoyed popularity for a fair period of time, even if today no longer recognised as part of the repertory. Excluded from my search were overtures to theatrical works such as once-popular operas of Michael William Balfe or William Vincent Wallace, or the comic operas of Gilbert and Sullivan. I wanted works specifically conceived for instrumental forces.

Let it be acknowledged from the start that there were indeed British waltzes and polkas in abundance – by **Charles D'Albert (1809-86)**, Charles Coote father (c1808-80) and son (1831-1916), the multiple Godfreys, Charles Handel Rand Marriott (1831-89) and so on. By comparison with continental counterparts, **their appeal and currency were somewhat transient, though three works by D'Albert with a Turkish flavour can be found on a curious CD entitled 'Invitation to the Seraglio' (Warner Classics 2564 61472-2).** This collection also includes works by others of continental origin long based in Britain – Hermann Koenig (c1818-18??) and Luigi Arditi (1822-1903). **We might note in passing that Arditi's famous waltz song *Il Bacio* (1860) was composed in Britain (and first performed in Brighton), as also his later *Parla!* (1878), though their Italian texts precludes me claiming these as British light music.**

It was certainly the case, though, that in Victorian times not just the music but also the musicians tended to come from the continent. Much the earliest piece of light orchestral music of British origin that may reasonably be considered current today was indeed composed by a German – the aforementioned Hermann Koenig. True his *Post Horn Galop* may now be recognised as a military band piece, having survived notably as the signal for the end of dancing at a hunt ball or wedding reception. However, it was composed for **orchestra, being heard first as a showpiece for Koenig himself at Louis Jullien's winter season of promenade concerts at Covent Garden Theatre in November 1844.**

A later German immigrant who settled permanently in Britain was Wilhelm Meyer Lutz (1828/9-1903). Younger brother of Johann Lutz, prime minister of Bavaria under King Ludwig II, he married into a distinguished British musical dynasty – the singing Cook family, through whom he was also related to the **Goossens dynasty. Lutz became musical director at London's Gaiety Theatre, for which he put together many scores. These included *Faust Up to Date* (1888), which included a *Pas de quatre* that became firmly embedded in British consciousness after being used as music for the Barn Dance. Lutz's *Pas de quatre* has happily found its way into modern compilations of British light music.**

**Another immigrant who might be included here was 'cellist Auguste van Biene (1849-1913). He composed *The Broken Melody* for a play of the same title (1892) and went on playing it until he tired of it, eventually dying on stage in Brighton. Though *The Broken Melody* thus found its way into British folklore, it has seemingly not survived into circulation to the present day.**

At least Arthur Sullivan (1842-1900) was British born and bred, and he undoubtedly composed orchestral music that falls into the light music category. The lilting *Overture di ballo* is an obvious example, having been composed for the 1870 Birmingham Triennial Festival. It has retained popularity ever since, whereas other Sullivan pieces **have really become known today only through the revival of interest in Sullivan's orchestral music during the LP and CD eras. One might cite particularly his incidental music for theatrical productions such as *The Merchant of Venice* (Prince's Theatre, Manchester, 1871) – most particularly the lively 'Bourrée' and 'À la valse' – and *Henry VIII* (Theatre Royal, Manchester, 1877), with its charming 'Graceful Dance'.**



Allan Macbeth

A composer who, by contrast with Sullivan, is largely forgotten today is Greenock-born Allan Macbeth (1856-1910), sometime Principal of the Glasgow College of Music. He composed a piece for strings that enjoyed popularity for some decades, namely the intermezzo *Forget Me Not*, **Op 22 (1883)**. It's astonishing that no recording of the piece seems to be available today. In similar vein might be classed another **light piece, the 'idylle' Dawn** (1895), by Ipswich-born Albert Edward Matt (1864-1941), orchestral trombonist and professor of trombone at various music colleges. *Dawn* at least survived to be used as mood music in the silent-film era. Matt was also composer of the grand march *Fame and Glory* (1904), played annually at the Cenotaph every Remembrance Sunday, and he is another British light-music composer who deserves greater attention.

In the military march field the nineteenth-century compositions that have come down to us also seem predominantly of continental or (to take the obvious case of Sousa) American origin. To be sure there were British marches of the 1890s that remain familiar within the military band world, such as the *Punjaub* march (1893), composed by Charles Payne, and the quick-march *The Bond of Friendship* (1896) composed by John Mackenzie Rogan (1855-1931). However, their appeal is perhaps more rhythmic than melodic, so that they fit less readily into the light orchestral repertory. A more obvious candidate is *Sons of the Brave* (1899), composed at the start of the Boer War by Thomas Bidgood (1858-1925), and a precursor of many fine British marches of the twentieth century.

One composer who produced particularly fine light music during the nineteenth century was, of course, Edward Elgar (1857-1934). Of several examples there is perhaps most obviously his *Salut d'amour*, op 12 (1888), performed at the Crystal Palace in November 1889. There is also his *Chanson de matin*, op 15 no 2, also composed around 1889 but published only in 1899 and arranged for orchestra only in 1901. Nor should one omit mention of his *Bavarian Dance*, op 27 no 2, from 1897, or his *Sérénade lyrique* from 1899. Though the enduring popularity of these works is due **above all to their composer's eminence, their position in a British light music repertory cannot be denied.**

One nineteenth-century work that hasn't had quite the long-lasting currency its date of composition might suggest is *La Calinda* from the *Florida Suite* of Frederick Delius (1862-1934). Delius was himself, of course, the son of German immigrants. His suite dates from 1887/88, but conductor August Manns rejected it for performance at the Crystal Palace in 1890, and it remained unperformed in Britain until after **Delius's death, from which time the popularity of *La Calinda* stems.**

**The successor to Arthur Sullivan's position as composer of both comic operas and incidental music was Edward German (1862-1936), and it was in the latter capacity that he first achieved note in orchestral circles. In 1892 German's music for Henry Irving's Lyceum Theatre production of *Henry VIII* produced the first of his sets of old English dances, which have remained part of the light music repertory to the present day. That same year German also produced the *Gipsy Suite*, introduced at the Crystal Palace and from which the 'Menuetto' has remained in circulation. Other attractive numbers come from other incidental music of the 1890s, including the attractive 'Berceuse' for Henry Arthur Jones's *The Tempter* (1893) and later the set of 'Nell Gwyn' dances for the play *English Nell* (1900).**

**Linked with German's orchestral suites must be those of Samuel Coleridge-Taylor (1875-1912).** Of these his early *Four Characteristic Waltzes* (1898), including the celebrated 'Valse de la Reine', neatly meets the search-criteria. Like Edward German, too, Coleridge-Taylor composed a *Gipsy Suite* (1897). However, this was again conceived for violin and piano, and was orchestrated only by another hand after **Coleridge-Taylor's cruelly early death.**

Going out somewhat on a limb, a further number worthy of consideration here is the *Andantino in Db*, op 83 no 2 (1892), of organist Edwin H. Lemare (1865-1934). Yes, it is primarily an organ piece. However, long before New York's Tin Pan Alley added words and turned it into the song 'Moonlight and Roses', Novello & Co published an arrangement for small orchestra by one G. von Holst – better known to us today as Gustav Holst. Orchestral parts are in the British Library, and it is another surprise that this arrangement seems never to have been committed to CD – **as much for Holst's involvement as anything else.**

Greenock in the nineteenth century was evidently a breeding ground for composers. Besides the



A. E. Matt

forementioned Allan Macbeth, another born there was William Wallace (1860-1940) – not to be confused with William Vincent Wallace (1812-65) mentioned earlier – though he would not rank as a light-music composer. One who would is Hamish McCunn (1868-1916), composer of the overture *The Land of the Mountain and the Flood*, op 8. This was first performed at the Crystal Palace in 1887 and provides another instance of nineteenth-century British light-orchestral music whose currency has not been continuous. It became familiar in modern times after inclusion by Alexander Gibson and the Scottish National Orchestra in EMI's 1968 LP collection 'Music of the Four Countries'. Wider popularity then came through the time-honoured route of use as a television theme – in this case for the BBC television series 'Sutherland's Law' between 1973 and 1976.

One final strand may be something of a surprise. It was in 1900 – the very last year of the nineteenth century – that Leeds dancing-teacher and pianist Arthur Morris (1858-1938) created the round-dance *The Veleta*. This became a popular feature of British ballrooms and enjoyed renewed familiarity in the post-World War 2 revival of Old Time Dancing. That it has survived to the present day not just nationally but internationally is evidenced by inclusion in a medley performed in 2007 by André Rieu and his orchestra that can be found on YouTube.

**Well, there it is. It's a motley collection, to be sure. It encompasses** surprisingly few items, though readers may well be able to suggest other compositions that ought to be mentioned. What is striking about this paucity of Victorian examples is the way British light music so soon blossomed in the early years of the twentieth century. Those continental composers of the Victorian era – Suppé, Strauss, Waldteufel – **had by then reached the end of their careers, of course, and during the 'Gay Nineties'** Victorian reticence gave way to a more upfront Edwardian society. This was reflected not only in the music hall and musical theatre but in light orchestral music, exemplified by one of the works already cited, namely **Elgar's *Sérénade lyrique*, which was composed for Ivan Caryll's Orchestra, established by the publisher Chappell & Co to promote light orchestral compositions.**

Thereafter we may readily cite early examples of the British light music repertory as it has become accepted, for instance as *Down South* (1901) by W. H. Myddleton (1857-1917), *The Grasshopper's Dance* (1905) by Ernest Bucalossi (1863-1933), *Song d'Automne* (1908) and *Remembrance* (1909) by Archibald Joyce (1873-1963), and *Valse Septembre* (1909) by Felix Godin (1864-1926) – their enduring popularity helped not least by the infant gramophone record. The golden age of British light music of Albert W. Ketèlbey, Percy Fletcher, Charles Ancliffe, Eric Coates, Haydn Wood and the rest soon followed, their success perhaps partly responsible for obscuring earlier pieces from the Victorian era.



Ernest Bucalossi

### *Three Centenarians by Philip Scowcroft*

Joseph Cooper (1912-2001) who, in his younger days, was primarily a concert pianist brought out a number of LP recordings. Later he became better known as the urbane host of the TV programme *Face the Music* which became popular. **Cooper's** abilities as a composer/arranger found the perfect niche in *Face the Music* with his "hidden melodies" in which the melody was, in addition to being hidden, played in the manner of a particular major composer. Before that, just prior to the Second World War, he was a composer for the Post Office Film Unit.



George Grossmith, Snr. (1847-1912) achieved fame as the legendary creator of the patter song roles in the Gilbert and Sullivan comic operas from *The Sorcerer* to *The Yeomen of the Guard* inclusive and as joint author with his brother, Weedon of *The Diary of a Nobody*. But there was more to him than that. Indeed, he did not confine his activities to the theatre. He became greatly in demand for drawing-room entertainments which made his fortune and for which he composed many songs, perhaps as many as 600, some hundred sketches and even piano solos. Sketch titles included *How I Discovered America*, *Is Music a Fail-*

ure? and *What is the World a-Coming To?* Songs included *An Awful Little Scrub*, *The Muddle-Puddle Porter*, *My Nancy Loves Me Truly*, *The Speaker's Eye*, *The Very Much Up-to-Date Mama*, *The Lady on the Shore*, *I am so Volatile* and much the best known of all *See Me Dance the Polka*, arranged many times for different musical forces and famously parodied in Walton's *Facade*.

Grossmith's compositions for the stage (incidentally his similarly named son (1874-1935) found work as actor, librettist and director) numbered about eighteen, mainly one-acters, none of them long-lived in their runs. Their titles included *Haste to the Wedding* (1892), *Cups and Saucers*, a Savoy fore-piece (1878), *Mr. Griffin's Elopement* (1882), produced in the provinces before being transferred to the capital, *A Peculiar Case* (1884), for the German Reed entertainments, *Chirrupers Fortune* (1885), *Uncle Samuel* (1881), contribution to *His Excellency* (1884) and, probably his last one-acter, *Castle Bang or Where's the Heiress?* (1902). Grossmith dabbled in production and as musical director and all told he was a notable musical all-rounder.

Samuel Coleridge Taylor (1875-1912), the son of an English mother and a West African Negro physician, is a figure who, apart from his ethnic origins, looks in more than one direction. One thinks, for example of his orchestral rhapsody *The Bamboula*, based on a negro melody, subtly varied and colourfully scored: he also set negro spirituals for choirs. Generally though, his music was in the English tradition. But **was this serious or light?** His "serious" output included a **Symphony**, a **Ballade in A minor** premiered at the Three Choirs, a Violin Concerto, a Violin sonata and other chamber music, mostly from student days but worth hearing (a Nonet, a Clarinet Quintet and a String Quartet) and cantatas, all quite popular in their day: *Meg Blane*, *Kubla Khan*, *A Tale of Old Japan* and most notably, the *Hiawatha* trilogy (though the evocative tenor air, "Onaway, Awake My Beloved" from *Hiawatha's Wedding Feast*, is almost a drawing-room ballad). But there was plenty of light music which I will summarise in a moment.



Samuel Coleridge Taylor at 25

There was a great shortage of money in the Coleridge Taylor family, not least after Samuel married fellow student Jessie Walmsley in 1899 and sired a son and a daughter. Overwork, on non-compositional activities like conducting, teaching and adjudicating, affected his health and he died of pneumonia in 1912. However, he suffered less than we might think from colour prejudice; Stanford, his teacher at the RCM, and Elgar, to name but two, encouraged him.

Coleridge Taylor was an exponent of the light concert suite before Eric Coates and Haydn Wood made this their own. Most celebrated, and still popular, *Petite Suite de Concert* just pre-dated **Eric Coates'** *Miniature Suite* and also appeared (and can be heard) in a piano version. Other suites included *Four Characteristic Waltzes* (1898), flexible and varied despite the basic ¾ metre, *Scenes from an Everyday Romance* and *St. Agnes Eve*. Some light instrumental music he did not get round to orchestrating, though Henry Geehl did the

honours for **Cameos** and **Norman O'Neill for the six waltzes**, *Three Fours*. Other piano publications were *Moorish Tone Pictures* (1897) and *Moorish Dance* (1904) which predate **Ketèlbey's exotica**, *Two Oriental Waltzes*, *Forest Scenes*, *Papillons* and *Scenes de Ballet*. The violin was his own first instrument; for it he wrote, besides the concerto and the sonata, *Two Romantic Pieces*, a Romance in G, a Ballet in D minor, *Valse Caprice* and a *Gypsy Suite*. His works were even designed for the organ loft.

Coleridge Taylor died when scarcely older than Mozart but his musical activity was immense. His work survived for generations and may still be encountered. Perhaps though he, like Sullivan before him, might not be best pleased that it was lighter music which kept (and still keeps) his memory alive.

## Frederick Delius by Neil Patrick

2012 marks the 150<sup>th</sup> anniversary of the birth of Frederick Delius, an event widely commemorated by special events up and down the country including an international composition prize awarded by the Delius Society, exhibitions at both the Royal Albert Hall and the Barbican, festivals in Manchester and Bradford, seven Prom concerts featuring his works (including the Last Night), a performance of *A Mass of Life* as the opening concert of the Edinburgh Festival last August and the issue on DVD of the BBC documentary made by Ken Russell in 1968 called *Song of Summer* which shocked many viewers at the time. It depicted the blind and paralysed Delius as an irascible, intolerant egoist taking cruel advantage of both his devoted wife and his amanuensis, the young and vulnerable Eric Fenby.

Delius is not the only composer whose personal flaws stand in contrast to the remarkable music he or she produced. To listen to the music of Wagner one has to set to one **side his** obsessive anti-Semitism. It is hard to forgive Beethoven for the way he treated his nephew provoking the boy to attempt suicide. Britten was attracted to young boys. Offenbach was a serial philanderer. In cases such as these, the man is best separated from his music.

### *Delius: the Man*

Fritz Albert Theodor Delius was born on 29<sup>th</sup> January 1862 in Bradford. His parents were German merchant immigrants attracted to this country **by the wool trade. Delius' father tried hard to get Fritz involved in the business with no success. At the age of 22 he was packed off to Florida to establish his father's smallholding there** as an orange grove but instead he spent much of his time listening to the singing of the neighbourhood slaves, firm in his determination to become a composer. He met up with Thomas Ward, an organist from Brooklyn visiting the South for his health who, according to Delius, taught him all he needed to know to achieve his goal. Having some evidence that the young Fritz was capable of work, his exasperated father eventually agreed to him undertaking 18 months study at the Leipzig Conservatoire. There the young man met Greig, with whom he was to remain close friends. According to Delius, he gained little or nothing from Leipzig during his stay in 1886-7 (although his note books show he was a diligent student).

Seeking to keep a fair distance between himself and his family, Delius moved to Paris. Here he renewed his contacts made during his stay in Germany. It is widely believed that at this stage of his life Delius caught the syphilitic infection that was to dog his last days and lead to his death. Thomas Beecham put the situation rather touchingly thus:

*"...he had suffered a heavy blow in the defection of his favourite goddess Aphrodite Pandemos who had returned his devotions with an affliction which, although temporarily alleviated, was to break out again incurably some twenty five years later."*

Delius included Greig and his wife Nina, Sinding, Halvorsen, Gauguin, Strindberg and Munch in his close circle. He also met Jelka Rosen, a highly educated and multi-lingual artist and poet much admired **by Rodin. Jelka left Paris with fellow artist Ida Gerhardi to live and paint together in Jelka's house in the peaceful village of Grez-sur-Loing, about 40 miles south of Paris.**

**Delius' father stipulated that Fritz was to return to Florida once his studies in Germany were complete** and the trip became more pressing owing to a worrying decline in the fortunes of the wool business. And so in 1896, ten years since his last visit, he again set sail for the US. We now know that during his first stay in Florida he had developed a relationship with a Negro girl who had bore him a child. On this second visit Delius attempted to seek out the girl but it is believed she fled, fearing he intended to take her child away with him. He never found the girl or his child and some have speculated that she came to represent for him the love of his life, the loss of which can be heard in his music. His Florida business completed, Delius returned to Paris, inviting himself down to Grez and eventually moving in with Jelka and Ida. They would paint



and he would compose in a separate part of the house. Eventually Ida left and Delius and Jelka married in 1903. She gave up her career, choosing to spend the rest of her life caring for Delius. He never actually came to own the house (although successive biographies refer to it as “his” house) which was bought by the composer Balfour Gardiner just after World War One when it was about to be sold by a penniless Jelka on the open market. Gardiner generously allowed the couple to remain in the house until the end of their days.

**Delius’ main recreation away from his music was to take long walking holidays in and around the Norwegian mountains, often staying with Grieg and his wife. Delius had two preoccupations he incidentally shared with Charles Dickens (to whom Jelka was related): a love of long walks and visits to the local morgue to view the bodies! He changed his name to Frederick in light of the widespread anti-German feeling in France and his musical fortunes were disappointing. He had to wait years before many of his works were accepted and appreciated. Help arrived in 1897 when Hans Haym, the Musical Director in Elberfeld near Wuppertal, took an interest. Haym had been introduced to Delius by Ida Gerhardt and for a while his music gained popularity in Germany. The real breakthrough came some years later when Thomas Beecham discovered his music and declared himself “startled and electrified.” Without delay Beecham made his way down to Grez, the start of a long lasting and fruitful collaboration.**

Frederick and Jelka were forced to leave Grez in the face of the threat of the First World War when they moved temporarily to England. In 1925, back in France, Delius suffered a severe deterioration in his health leading to paralysis and blindness. By a stroke of good fortune a young organist, Eric Fenby, heard of Delius’ plight and offered to live with him for a couple of years to help him complete his unfinished works. Between 1928 and 1933 Fenby acted as Delius’ amanuensis, enjoying a growing friendship and a deep empathy with his music.

Delius died the following year and was temporarily interred in Grez as Jelka herself had become seriously ill with cancer and hadn’t the strength to carry out his last wishes. The atheist composer who avoided England for most of his life longed for his remains to rest in an English churchyard. Fenby stepped in to make the arrangements and a little later, her life’s work completed, Jelka succumbed to her illness and was buried next to her husband in St. Peter’s Church, Limpsfield in Surrey.

*Delius: his Music*

**Delius’ main musical influences were Wagner, his friend Grieg, Chopin and Bach, probably in that order. He hated the music and romantic conventions of the nineteenth century, scorning the music of Beethoven and Brahms in particular, and ridiculed the idea that any English composer was capable of producing any music of worth. It was Wagner to whom he looked for inspiration whilst trying to create his own musical language. Wagner aspired to free opera from the unreal “periodic” conventions under which music and words are traditionally delivered as a packaged sequence of “numbers” or set pieces such as arias, recitative, choruses, duets, quartets, etc. (as well as interruptions such as applause and encores). He sought to replace them with continuous melody and movement. His term “Music Drama” best describes this synthesis of the arts of singing and acting, an approach of great appeal to Delius.**

**Delius’ works can be split into three categories. Firstly, his six operas of which *A Village Romeo and Juliet* is considered the finest, which includes the well known intermezzo *The Walk to the Paradise Garden*. Secondly, orchestral, choral and chamber works in conventional genres: a piano concerto, a violin concerto, a double concerto, three violin sonatas, a secular requiem, a mass, etc. Thirdly, a string of descriptive pieces for which he is best known, relatively short but non-programmatic often with idyllic titles, such as *In A Summer Garden*, *Summer Night on the River*, *On Hearing the First Cuckoo in Spring*, *North Country Sketches*, *A Song Before Sunrise*, *A Song of Summer*, etc.**

Since his death many have tried to categorise and so pin down these short works. They have variously been called “expressionist” or “rhapsodic” or “impressionist” and unjustly criticised for being formless and meandering. But it is for these light pieces that he is remembered. His output is best understood as a bridge between the Romantics of the late 19<sup>th</sup> Century and the Modernists who followed. He certainly created a most individual musical language and he is now generally seen as one of England’s finest musical voices. 150 years after he was born, Delius’s music still has the power to captivate, to charm and intrigue.



## Opera Corner

### West Side Story

Neil Patrick explores an iconic musical of the 1950s

Music by Leonard Bernstein

Lyrics by Stephen Sondheim

In the early hours of 13<sup>th</sup> November 1943 Leonard Bernstein received an unexpected phone call from Bruno Zirato, the joint manager of the New York Philharmonic Orchestra. Zirato abruptly informed the 25 year old Bernstein that he was going to make his conducting debut with the orchestra that very afternoon at its Carnegie Hall concert owing to the indisposition of the scheduled conductor, Bruno Walter. Bernstein had only recently been appointed as deputy to chief conductor Artur Rodzinski and without warning he now faced the chance of a lifetime. As it turned out, Bernstein did more than seize the opportunity. At the end of the afternoon he received a sensational reception and became a star overnight.

Born in 1918, Bernstein first came to the attention of composer Aaron Copland on account of his prowess as a pianist whilst studying at Harvard. Through him he went on to meet composers William Schuman and Virgil Thompson and conductors Dmitri Mitropoulos and the legendary Serge Koussevitzky. After graduating, Bernstein moved to New York where he was introduced to Adolph Green who, along with Betty Comden and Judy Holliday, had formed a musical comedy troupe. **These “Revueers” as they called themselves, were soon to play an important part in their new friend’s musical development. Bernstein left to take up a place at the Philadelphia Curtis Institute majoring in piano and conducting (under Fritz Reiner and financially supported by Mitropoulos) then, after a move to Tanglewood studying under Koussevitzky, came the historic opening night at Carnegie Hall. From the outset, Bernstein was showing the eclectic side of his nature and his varied musical tastes. He was equally at home with the late night, hard drinking Broadway crowd as he was directing an international symphony orchestra at a white tie event.**

Although he was soon swamped by conducting offers, Bernstein insisted on keeping some time aside for composition, especially for the stage. After being sought out by choreographer Jerome Robbins, they joined forces to create the successful ballet *Fancy Free* (1944) soon followed by the hit *On The Town* (1945) featuring old friends Comden and Green (filmed a few years later with Gene Kelly and Frank Sinatra) then came *Trouble in Tahiti* (1952) and the award-winning *Wonderful Town* (1953), again with Comden and Green, and finally the ambitious but disappointing *Candide*. But all these attempts at composing the great American musical, which Bernstein hankered after, were about to be overshadowed by his next production, *West Side Story* of 1957 which proved an enormous hit as well as a gritty departure from the usual conventions of the Broadway musical.

As early as 1949 Robbins had approached Bernstein suggesting a musical update of Shakespeare’s *Romeo and Juliet* involving feuding between Jews and Catholics in turn of the century New York. Lyricist Stephen Sondheim and writer Arthur Laurents updated the action to the present day (1950s) and changed the location from the East Side to the West. Bernstein, Laurents, Robbins and Sondheim became a team motivated by a desire to make a statement about the racial intolerance in American society dominating the liberal agenda at the time. Bernstein worked single-mindedly at the score despite other distractions such as his appointment as joint principal conductor of the New York Philharmonic Orchestra along with its punishing commitments and his demanding recording contracts. The show opened in August 1957 in Washington then New York the following month running for two years (772 performances) then nationally for a year until returning to New York in 1960 for another 253 performances. It was made into a feature film in 1961 starring **George Chakiris, Rita Moreno, Russ Tamblyn and Natalie Wood (sung by Mami Nixon). At the producer’s request, the film was co-directed by Robbins and Robert Wise, who had edited for Orson Welles and was later to direct the film of *The Sound of Music* (1965). Eventually, Robbins was fired from the set after re-hearsing and re-rehearsing the dancers until they literally dropped. He had great difficulty deciding when a shot or a performance was good enough to print leading to major overruns and weeks of delay. Robert Wise took sole charge and the film won an unprecedented 10 Oscars including the award for Best Picture. The London production opened in December 1958 and after more than 1,000 performances closed two and a half**

years later. Broadway revivals were staged in 1980 and 2009.

*West Side Story* immediately caught the public's imagination because, on the one hand, it represented a true reflection of the widespread violence and inter-racial intolerance found throughout the poorer quarters of all US cities at the time whilst, on the other hand, offering a version of the familiar romantic story of "star-crossed lovers" struggling against all odds to find each other, so popular with writers of opera. The story of *Romeo and Juliet* had long attracted earlier composers such as Bellini with his opera *I Capuleti e i Montecchi* of 1830 then Berlioz, whose choral symphony of 1839 was inspired by his obsession with the English actress Harriet Smithson, and Gounod with his five-act opera of 1867. Perhaps best known is Tchaikovsky's 1869 fantasy overture and in more modern times, Prokofiev's 1935 ballet score, excerpts from which seem to crop up in almost every TV advertisement these days.

The story follows Shakespeare quite faithfully but instead of the Montagues and Capulets we have the Jets, a street gang of Polish-American makeup, taking on the Sharks, a Puerto Rican gang, seen as unwelcome immigrants to the neighbourhood and the two struggle for control in the Upper West Side of New York. The Montagues crashing of the Capulet dance takes place in the local gym where Maria/Juliet and Tony/Romeo find each other. Their balcony scene takes place on a fire escape and at the climax of the tragedy mutual stabbings during the fight ("rumble") scene leads to an attack on the Nurse/Lady Capulet figure, Anita, which leads Tony to believe Maria is dead. Tony dies and Maria survives to curse both gangs and the pointlessness of violence.

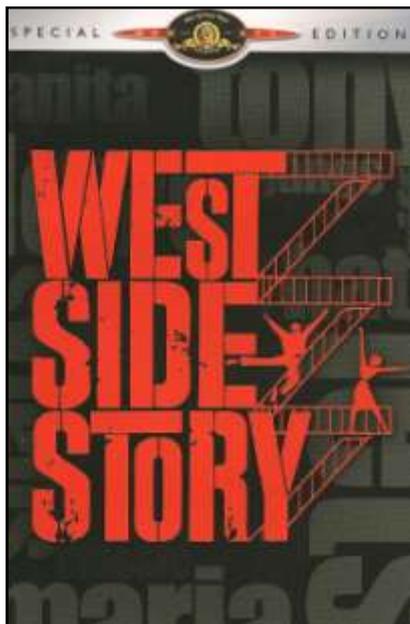
Besides the realism of its story and its topicality, the staging of *West Side Story* offered a complete break with the past. With its imaginative and innovative dance steps, its unconventional sets and attractive parts for a number of singers (beside those in "star" parts) its success came as little surprise. Most influential of all was its fusion of musical worlds treated to Bernstein's typically complex and memorable musical ideas. The brash and blaring "Dance at the Gym" for example, is a daring pastiche of Latin themes, "Cool" borrows from the world of US jazz reminiscent of the late Dave Brubeck, "One Hand, One Heart" resembles a hymn cum ballad and "Gee, Officer Krupke!" provides a comedic approach to social comment. The musical highlights are however the ballad "Tonight" which leads into a rapturous ensemble, the yearning "Maria" and the romantic and dreamlike "Somewhere" as well as the riotous chorus "America". Although the play/film owes its success to team work, the music of Bernstein dominates.

## Recommended Recording

By far the best recording of *West Side Story* is the video/DVD of the 1961 film. The visual realisation by director Robert Wise is so important to the story that just listening to the score from a CD feels a comparatively empty experience. The DVD is currently available from amazon.co.uk for about £5 (the CD costs £4 anyway.)

The other option is to listen to Bernstein's exciting *Symphonic Dances from West Side Story*, a composition which distils the musical highlights into a half hour concert piece. Plenty of recordings to choose from.

For those who want the full musical sung to the highest professional standards there is also a CD recording Bernstein made with Kiri Ke Tanawa, Tatiana Troyanos and Jose Carreras as a "crossover" venture in 1984 with a hand-picked orchestra. However, the idea has been criticised as Bernstein in his late years simply seeking to resurrect his most popular work and raise it above the level of "musical". There is also a rehearsal DVD of this performance available which was broadcast on TV.



## Winter's 20 Musical Questions

The entrant with the most correct answers will win a bundle of CDs

1. Which famous song did Claude Joseph Rouget de Lisle write?
2. What instrument did Johann Mälzel invent in 1814?
3. **Who conducted the premiere of Mendelssohn's oratorio *Elijah* at Birmingham Town Hall in 1846?**
4. Who was the founder of the CBSO (then called the City of Birmingham Orchestra)?
5. Who is married to the Czech mezzo-soprano Magdalena Kozena?
6. Which orchestra succeeded the BBC Opera Orchestra in 1952?
7. Which composer married Gertie Millar (who later became the Countess of Dudley)?
8. **Who wrote the standards "Over There" and "Give My Regards to Broadway"?**
9. Which composer, born in 1863, started out in life as organist at Salford Cathedral and ended it bankrupt owing to gambling and drink?
10. What did the surveyor, Mr. Sadler discover at the bottom of his Islington garden in 1683?
11. Who wrote the music to the 1953 British comedy film *Genevieve*?
12. Who wrote the music to the 1954 American film starring Marlon Brando, *On the Waterfront*?
13. **Who wrote a musical fantasy in 1925 on one of the stories in Oscar Wilde's collection, *The Happy Prince and Other Tales*?**
14. Who married the singer Dorothy Court in 1909?
15. **Which composer replaced Henry Mancini as the writer of the score for Hitchcock's 1972 film, *Frenzy*?**
16. Which musician and champion golfer was born in New Zealand in 1912 and whose parents eventually married when she was 16, probably bigamously?
17. In which city was Maria Callas born?
18. **Who wrote the 1915 hit song, "I Love a Piano"?**
19. **Who wrote the music to the children's TV show, *The Wombles*?**
20. What is a clave?



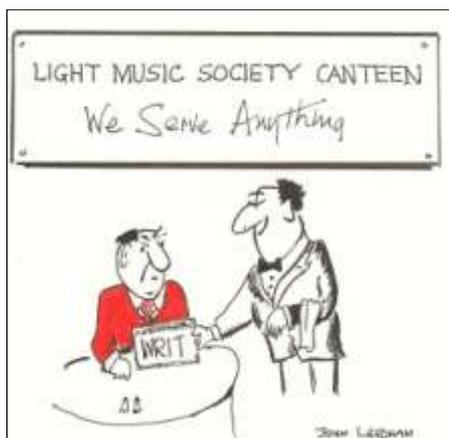
## Answers to Autumn's 20 Musical Questions & Crossword

1. Who wrote the piece entitled *Coronation Scot*? Vivian Ellis
2. Which BBC Radio series used *Coronation Scot* as its theme music? Paul Temple
3. Which British composer wrote the dance *Valse de la Reine* as one of his *Four Characteristic Waltzes in 1898*? Samuel Coleridge Taylor
4. Who wrote the opera *The Queen of Spades* in 1890? Tchaikovsky
5. Who wrote the *Three Elizabeths Suite* in 1944? Eric Coates
6. What was the title of the first piece in the *Three Elizabeths Suite*? Halcyon Days (Elizabeth Tudor)
7. What was the nationality of composer of the *Queen Mab Scherzo* in 1839? French (Berlioz)
8. What was the title of the symphony which contained the *Queen Mab Scherzo*? Romeo and Juliet
9. Which Austrian composer adapted Goethe's poem *The Erlking* in 1815 for voice and piano? Schubert
10. In which year did the composer of the 1811 overture, *King Stephen*, die? 1827 (Beethoven)
11. Who wrote the 1906 oratorio *The Kingdom*? Elgar
12. Who wrote the 1896 cantata *King Olaf*? Elgar
13. What was the name of the prince in Tchaikovsky's ballet *Swan Lake*? Siegfried
14. What is the alternative title given to the 1896 G&S musical comedy *The Grand Duke*? The Statutory Duel
15. Who wrote the *Emperor* piano concerto in 1811? Beethoven
16. Which Austrian composer and his orchestra played at the coronation of Queen Victoria in 1838? Johann Strauss I
17. Which composer was responsible for the arrangement of "All People That on Earth Do Dwell" played at the coronation of Queen Elizabeth II in June 1953? Vaughan Williams
18. In which year was the composer of the opera *King Priam* born? 1905 (Tippett)
19. Who set the poem "Rule Britannia!" to music in 1740? Thomas Arne
20. Who composed the 1911 operetta *The King's Bride*? John Ansell

The winner of the autumn competition is Robin de Smet with 20 correct answers.

**The winner of last issue's musical crossword is Andrew Lamb. Congratulations to you both. Two bundles of CDs will follow shortly.**

**This edition's crossword is on page 27 (inside back cover).**



## Past Concerts and Orchestral News

### Diamond Jubilee Concert

#### The Promenade Concert Orchestra at The Platform, Morecambe



Royal Diamond Jubilees are very rare events and it is therefore not at all surprising that concert organisers throughout the land have sought to commemorate in musical form the Queen's achievement of sixty year's service. Howard Rogerson, the conductor of the Promenade Concert Orchestra, had put together another of his idiosyncratic and varied programmes to mark the event and the almost sub-tropical heat inside the Platform did not deter either the capacity audience or the players from contentedly wallowing in two hours of nostalgic, celebratory but quality music-making. To assist in creating a sense of occasion, two local primary schools, Lancaster Road and St Mary's RC, had

constructed two splendid crowns which adorned the venue, the orchestra sported red white or blue tops, and the conductor had put together a small display of fascinating royal memorabilia.

The carefully selected works played all had some royal or patriotic connection – either as ceremonial pieces, music written about individual kings and queens, or compositions that had other associations with royalty. Pieces by light orchestral composers such as Coates, Haydn Wood and Binge happily rubbed shoulders with those by the more august Handel, Parry, Elgar, Britten and Walton. Highlights of the afternoon included Walton's magnificent march, *Crown Imperial*, composed for the 1937 coronation, Binge's evergreen *Elizabethan Serenade* from 1952, Britten's evocative *Five Courtly Dances* from *Gloriana* (1953) and Coates' extremely fine wartime *Three Elizabeths Suite*, in which there was some expert solo oboe playing from Nigel Atkinson and Keith Strachan. There were some rarities too – the concert opened with a short but impressive brass fanfare by Tippett, whilst Maxine Molin played a hauntingly beautiful harp solo by Queen Victoria's harpist, John Thomas, and baritone Brian Lancaster gave a clear rendering of *Britain's Call to Duty* from 1914, which, in the sad light of later events, must now be regarded as a particularly bitter sweet patriotic song. The fine orchestral arrangement accompanying this song had been specially produced by the Edinburgh-based arranger, composer and performer Robin Hiley. Not often heard also was a very effective purely orchestral arrangement of Handel's famous and rousing Coronation Anthem *Zadok the Priest*.

This concert ended the fifth successful season of the Promenade Concert Orchestra's 'Music for You' presentations, for which we have to thank Howard Rogerson who as usual clearly enjoyed linking the various items in the programme together from the rostrum with a mixture of anecdotes and useful information. The orchestra, led on this occasion by the experienced and accomplished Wendy Cann, played what was a far from easy programme with considerable enthusiasm and finesse, each section clearly enjoying their occasional moments of prominence. After some lively 'Last Night of the Proms' communal activity, the afternoon, very appropriately, came to a close with the singing of the National Anthem in the arrangement by the late Roger Cann. David Alder

### Northern Sinfonia Light Music Concert

#### The Gateshead Sage, 16 September 2012

The third weekend of September is usually a busy one on Tyneside, with the Great North Run and many associated events. In 2012 it also coincided with the launch evening of the Northern Sinfonia's 2012/13 season. Even better, the orchestra launched this season under the baton of principal conductor John Wilson with "Calling All Workers", a programme of light music favourites that was guaranteed to bring back lots of memories for those in the audience. Mr Wilson is of course a local lad to us and the tumult of applause which greeted his first appearance on the stage provided strong evidence of the regard in which he is held here. The concert began, as expected, with Eric Coates' *Calling All Workers* and proceeded with a programme which would have been familiar to all those of a certain age. Signature tunes chosen brought back memories of Paul Temple and Dick Barton and there was a link with the present as we were transported to a certain desert island in Eric Coates' *Sleepy Lagoon*.

There were two complete suites in the programme, Coates' *Summer Days* and Haydn Wood's *London Landmarks*, which includes the Down Your Way tune in its closing evocation of the Horse Guards, Whitehall. Haydn Wood's *Sketch of a Dandy* is perhaps not one of his most familiar pieces but what a charmer it is. There was a nod to British light music's origins with the Overtures to the *Yeomen of the Guard* and *Nell Gwyn*, by Sullivan and German respectively. Humour was provided by Robert Farnon's *Jumping Bean* and two waltzes, *Dusk* by Armstrong Gibbs and Fred Hartley's *Rouge et Noir* (a well-remembered Palm Court favourite) gave us a little gentleness amongst all the fun.

Given that we usually see the Sinfonia play a symphonic programme, it was wonderful to note them applying the same

level of technical skill and care to this much lighter programme. The expressions on the players' faces were evidence indeed of how much they were enjoying playing the programme, as was the audience. John Wilson proved again that he is not only a complete master of this genre but also a thoroughly amusing and entertaining raconteur, as his links between the pieces demonstrated. And so, all too soon, we got to the last item on the show, Coates' *Knightsbridge March*. But the audience in its response made it clear that it wasn't letting the conductor and players go as easily as that and was rewarded by an encore performance of John Malcolm's *Non Stop*, recognised by many as the ITV News music of yesteryear. So ended a delightful evening. It was excellent that Classic FM recorded the concert for transmission the following evening (and, yes, I did listen all over again!) but I must take issue with them for dispensing with many of John Wilson's spoken links.

The concert had been well advertised, so it was disappointing that the hall was only about half full. Is this a sign of general economic malaise or do we still have an uphill struggle in getting the general public to appreciate these wonderful tunes? What can be said with certainty is that those who were absent missed a splendid evening and I look forward eagerly to more when the opportunity arises. Ian Warburton

### *Summer Music in Sidcup*

Some 50 musicians from Sidcup and district, including many members of the Sidcup Symphony Orchestra, enjoyed a week of music making recently, organized by Malcolm and Sheila Youngs and based mainly at the Holy Redeemer Church in Days Lane. The week has become a traditional summer attraction and gives the musicians a chance to play both familiar and unfamiliar music and enjoy many social activities. One regular highlight of the week is a 'Coffee Morning' concert in aid of church funds where members of the Marlowe Ensemble played tuneful favourites from the light music repertoire, which are seldom heard today, to a large and appreciative audience.

Other sessions were based on the Lamorbey String Orchestra (which meets at Hurst Community Centre) and the high point of the week for them was a world premiere of *Summers Lease*, a concerto for oboe and strings by Canterbury composer, John Pell. The oboe soloist was John Bessell. The week also included a classical symphony session which gave the opportunity to play symphonies by Haydn and Mozart; and a last night bonanza where a large orchestra essayed Tchaikovsky's 5<sup>th</sup> Symphony.

The orchestral sessions were augmented by chamber music at the players' homes and there was a gathering for an evening of 'party pieces' which ranged from a Mozart piano trio to a ukulele solo. These music weeks have been taking place for several years now. They are greatly enjoyed by those who take part and show that there is more musical life in Sidcup than might be generally realized. Malcolm Youngs



Malcolm Youngs (cond.),  
John Bessell (oboe soloist) and John Pell  
(composer)

### *Eric Coates Society meeting, October 6th 2012*

The October meeting of the Eric Coates Society was an outstanding success. Acclaimed pianist Haruko Seki was welcomed to Hucknall to play a varied programme, including music by Chopin, Gershwin, Saint Saens, Joplin and, of course, Eric Coates.

The occasion was of particular importance because also included were the premier performances of three previously unpublished songs gifted to the society. These were beautifully sung by young soloist Laura Roberts, accompanied by Michael Neaum. It seems that in early 2012 the society was contacted by a lady from Devon who had in her possession three original manuscripts of songs by Eric Coates, all for Mezzo Soprano. The three pieces were donated to the Eric Coates Society. They were written in 1906 and dedicated to Sybil Welsh and her sister Celia. The three songs are entitled *Love's Philosophy*, *To a Maiden* and *Tit for Tat*.

Copies of the manuscripts have been given to the Eric Coates Society President, John Wilson.

FOR THAT LAST STOCKING FILLER, HURRY TO AMAZON.CO.UK TYPE IN RECD564 IN THE SEARCH BOX WHERE YOU WILL FIND:- GREAT CHRISTMAS CLASSICS". IAIN SUTHERLAND CONDUCTS THE CITY OF GLASGOW PHILHARMONIC ORCHESTRA. ALL YOUR FAVOURITE CHRISTMAS MUSIC BUT WITH ONE EXCEPTIONAL EXTRA TRACK MAKING IT A MUST FOR ALL LIGHT MUSIC LOVERS:- "THE THREE BEARS" BY ERIC COATES (dur.9.45) HAPPY CHRISTMAS LISTENING!

## Book Review

William Vincent Wallace: Composer, Virtuoso and Adventurer by Andrew Lamb  
Fullers Wood Press, 2012, pp. 237, ISBN 978 0 9524149 7 1

To mark the bicentenary of Wallace's birth, Dr. Lamb has produced what must be the definitive account of an intriguing life. Born in Waterford in 1812 and raised in a warm musical environment, William was encouraged by his father to play the violin and piano. He spent his teenage years as a member of a theatre orchestra in Dublin performing alongside his father and brother until at the age of 18 he was appointed organist at the Cathedral chapel of Thurles, County Tipperary. Within a year or two he married and started a family but decided to take his wife and infant son to Australia, apparently for reasons of health. Here he began to make a name for himself as a virtuoso performer as well as a promising composer. However, debts mounted and in order to escape his creditors (and his family) he sailed off alone bound for South America.

**At this point the facts of Wallace's life become blurred.**

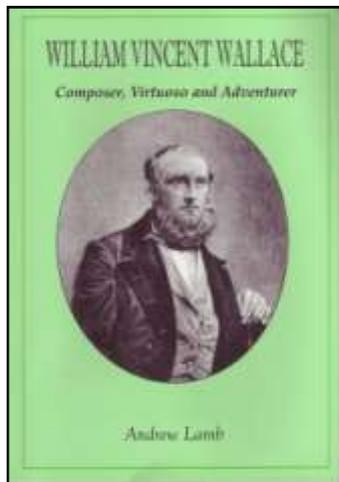
Either to avoid the shame of abandoning his family or to further confuse his creditors, Wallace increasingly mixed fact with fantasy in accounting for his whereabouts and activities during the course of the next few years. For example, his journey from Australia to Chile was supposedly taken by way of New Zealand, India and the East Indies. Wallace described improbable life or death brushes with savages and wild animals, encounters with hordes of dusky maidens as well as fanciful mutinies at sea. In the end he turned up in Mexico and found his way to the USA. In 1844, nine years after he left, Wallace returned to England where he was reunited with his unhappy wife who appears to have attempted suicide after he left her in no doubt that their marriage was at an end.

**Wallace's circumstances were transformed with the production in 1845 of his first successful opera, *Maritana*** which brought him fame both at home and abroad. He continued to write for the stage although opportunities for production were few and far between so he concentrated on writing *salon* piano pieces and songs. He developed a relationship with pianist Hélène Stoebel whom he apparently married in 1850 despite the fact his wife was still alive. The union produced two children, both born in the US, to where their parents had moved and where Wallace eventually won American citizenship.

**In 1860 Covent Garden staged the premiere of Wallace's other key opera, *Lurline***, written some years before, which became a huge success not only in England but also the US and Australia. Queen Victoria was an enthusiast. Wallace spent his middle and later years as a happily settled family man encouraged by friends and active supporters (such as Berlioz), maintaining his reputation by producing a wide range of songs and instrumental pieces (happily now in the process of rediscovery) but without quite being able to replicate his earlier operatic successes, eventually dying in France in 1865.

**Dr. Lamb undertakes three narratives in this book: the development of Wallace's musical achievements, a detailed account of the 19<sup>th</sup> Century social and musical context in which he worked and a cool reappraisal of the accounts of his hazardous early life, forensically stripping away the stories which have built up over time.** Lamb does this with impeccable scholarship and wide-ranging research based on a search for hard evidence rather than a reliance on various accounts which have been passed down from biographer to biographer. The book is very readable, concise and sparing of technicalities. It includes a complete list of compositions and CD recordings to date and would make an ideal birthday or Christmas gift for any light music enthusiast. Neil Patrick

*"William Vincent Wallace" is also available direct from the author (post free) £20 UK, £22.50 Europe, £25 elsewhere (if paid with order) payment by £ sterling cheque - payable to Andrew Lamb at 1 Squirrel Wood, West Byfleet, KT14 6PE or online or by credit card through PayPal to andrewlamb@gmail.com.*



## Points of Interest, Enquiries and Requests

Neil Richmond of Harrogate writes:

In the summer 2012 issue, amongst the excellent articles about resort and spa orchestras, reference was made to Julius Greenway Harrison and his association with Harrogate Municipal music. This I am sure is a mistake as we cannot find any reference to him regarding his association with the town. Was it supposed to be Hastings? The two most important directors were Julian Clifford and Basil Cameron who left in 1930 when the municipal was disbanded.

Philip Scowcroft replies:

**Mr. Richmond is correct. It was two of Harrison's** predecessors at Hastings who established and, for a time maintained, the connection between Harrogate and Hastings in *circa* 1919, the orchestra playing at Harrogate only in the summer and, unusually for a seaside orchestra, at Hastings only in the winter. They were Julian Clifford, almost certainly the elder Julian Clifford, who died in 1921 (it is often eminently possible to confuse the two similarly named Cliffords, father and son) and Basil Cameron, in post(s) 1920-21.

Tony Claydon writes:

May I please be permitted to add a couple of items to Philip Scowcroft's *Music and the Olympic Games* article (LMSM Autumn 2012)? There is actually a piece called The Olympic March by the late Ronald Hanmer – this was written sometime in the late 40s/early 50s. In 1964, for the Tokyo Olympic Games the BBC used *Tokyo Melody*, by Helmut Zacharias, to introduce their extensive coverage of that event. The record, complete with its 'B' side, *Teatime In Tokyo*, made it into the charts!

Re the comment about the overture to *The Arcadians*, this was put together, as stated by Andrew Lamb, by the show's Musical Director Arthur Wood (he of *Barwick Green* fame). It might interest readers to know that this overture, in the original performance conducted by Arthur Wood, and the Ronald Hanmer piece mentioned above, are both available on CDs in the Guild Light Music series, which is now rapidly approaching its hundredth release! They are, of course, obtainable from Malcolm Osman, who runs the RFS Record Service.

Re the article on Alyn Ainsworth in the last issue, I have in my collection a CD entitled *Alyn Ainsworth – Swing Time* (EMI Gold 243 5 26340 2 0). This has 25

of the old NDO tracks, but there is no mention of the name of the orchestra - I would guess it could have been our friends from Manchester on their day off! There are no liner notes, just the list of titles and publishers, and, in one case only, the arranger (Alan Roper), whose version of *On Ilkley Moor Bah! At* is included. I have no idea when or where this material was recorded, but the booklet states Digitally Remastered (P) 2000 & (C) 2000; it must date from much earlier than that, probably the late 70s/early 80s. Can anyone shed some light on this, please?

Whoops!!

A couple of hawk-eyed entrants to the "20 Musical Questions" competition from the last issue pointed out that two questions were inaccurate. Robin de Smet drew my attention to question 10 which referred to Beethoven's *King Stephen* music as an opera whereas, of course, *Fidelio* is his only opera. Norman Blow of Rochester pointed out that question 16 asked which composer played at the coronation of Queen Victoria and Prince Albert, overlooking the fact that Albert of course was never crowned! Thank you both... (will try to be more careful in future!) Neil Patrick

### LMS Offers

Facsimiles of the earliest LMS magazines from the late 1950s are still available - we are now up to the ninth issue taking us to March 1960. £3.50 including p&p. As usual, full colour reprints of all the pictures on the back cover can be purchased sized either A4 (£2.50) or B4 (£3.50). Prices include p&p.

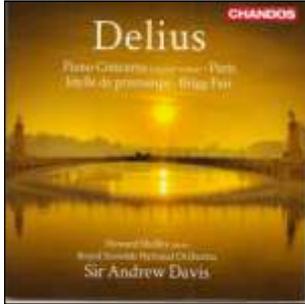
Also available are copies of the BBC 4 television documentary made in 2004, entitled "A Little Light Music", (for a donation of £5 to the LMS); and there are copies of the Radio 4 "Archive on 4" interview with ET and Hilary made in June 2011 ( £2.50) - all prices cover the p&p.

A CD FOR PRIVATE LISTENING ONLY of the 2011 LMS concert in Morecambe is available, for a donation of £5 to the LMS. Gavin made this reference recording at the concert. For the 2012 AGM Gavin made a DVD of an interview with Ernest Tomlinson which was shown to members. Copies of this are also available, again for a donation to the LMS.

For any of these offers, please contact Hilary Ashton, 19a Eshton Terrace, Clitheroe, BB7 1BQ. or email hilary.ashton@talk21.com

## CD Reviews

Delius. Scottish National Orchestra conducted by Sir Andrew Davis  
Chandos CHAN 10742



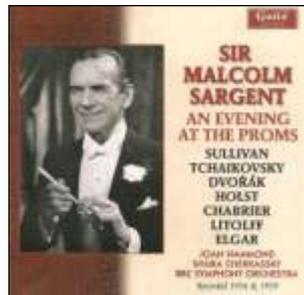
*Brigg Fair; Paris; Idylle de Printemps; Piano Concerto.* This is one for all light music lovers with Delius at his best. The luscious *Piano Concerto* is the original three movement work rather than the usual condensed one movement, while *Spring Idyll* (English translation) was never performed in the composer's lifetime but is terrific. If you **don't know** *Brigg Fair* and *Paris* then now is the time to discover them! Great stuff.

Peter Worsley

Sir Malcolm Sargent  
BBC Symphony Orchestra  
An Evening at the Proms  
Guild GHCD 2393  
*Overture di Ballo (Sullivan),  
Tatiana's Letter Scene\**  
(Tchaikovsky), *Slavonic Dance  
op. 72, No. 2 (Dvorak), Beni  
Mora (Holst), Fete Polonaise  
(Chabrier), Andante Cantabile  
from String Quartet No. 1  
(Tchaikovsky), Scherzo\**  
(Litolff), *Pomp & Circumstance*

*March No. 1 (Elgar).* \*Soloists:  
Joan Hammond and Shura  
Cherkassky.

This CD is made up of selected **Sargent "lollipops"** recorded (in a studio rather than the Royal Albert Hall regardless of the dubbed applause) in 1959, other than the Holst from 1956. Like many conductors, the further Sargent fades into the past, the more we seem to appreciate him. All the same, I anticipated reviewing this CD with only a fair amount of enthusiasm until the second track made me sit up sharply. The reason being the luminous voice of Joan Hammond who **here sings Tatiana's letter song** from *Eugene Onegin* (in English) so beautifully. What a wonderfully distinctive voice she had and how much she is missed! She would have been in her mid-40s at the time of this recording but there is no mistaking the voice. The rest of the disc cannot hope to compete but for any fan of Hammond, Sargent or the great Cherkassky this will be a most welcome piece of reminiscence. NP

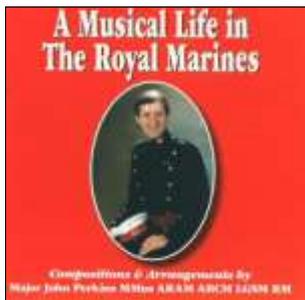


Clarinet Concertos  
BBC Symphony Orchestra  
soloist/conductor Michael  
Collins  
Chandos CHAN 10739



The three concertos on offer here are very different but equally entertaining. Stanford is what you would expect from the grand English tradition, tuneful and straightforward but Finzi reflects his darker enigmatic side. Malcolm Arnold, however, is at his most flamboyant and one can just imagine the girls of St. Trinian's running amok, especially in the flashy final movement which, at just over two minutes, long must rank as possibly the shortest ever movement of any concerto. Edmund Whitehouse

A Musical Life in the Royal Marines  
Sketches of Childhood  
Major John Perkins  
John Perkins was for many years a Royal Marines Director of Music (retired 2000); two CDs, recently issued by Clovelly, celebrate his enjoyable gift for composition.



*Sketches of Childhood* (CLCD 19912) includes pieces for the baptism of his two grandsons, **Jack's Piece** and, a Scots lullaby, **Cole's Dreams**. The former appears in two versions, the latter in three, by the Clovelly Studio Orchestra conducted by Perkins who also plays solo violin. There is only one other piece, the shapely *Elegy at Sunset* for strings written when he was studying at the RAM in 1980 but here **revised. The CD is only 46' 31"** – short measure as well as repetitive.

The other disc, *A Musical Life in the Royal Marines (74' 80")* is a compilation of tracks from past CDs though *Elegy at Sunset* again figures. It includes arrangements by Perkins and compositions – rousing marches (*Dunkirk Veterans*, *539 Assault Squadron*, *New Comrades*, *The Mansfield Matelots* and *The Hydrographer*), the lively, if commonplace *The Falklands Overture* (1982) and the gentle *Remembrance Day*. Most interesting of the arrangements is the appealing *Vesper Hymn* written for piano by Kenneth Alford. PLS

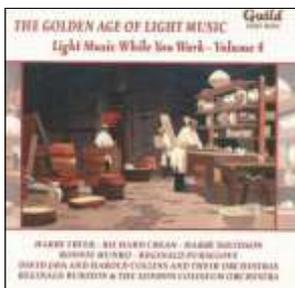
ISSUE 58—WINTER 2012

British Works for Cello and Piano

Paul Watkins (cello) and Huw Watkins (piano) Chandos CHAN 10741

The two brothers cut a dash and if you like cello sonatas you will like this CD. The composers are Parry, Delius, Bantock and the much under-rated John Foulds. Peter Worsley

Light Music While You Work, Volume 4  
Guild GLCD 5198



MWYW was a longstanding feature of "the wireless"; less well known, even in the 1940s, is that it has its own Decca MWYW label from which Guild has issued this selection. Perhaps more than the music, the ensembles, all MWYW regulars, are the major features, especially Harry Fryer, Ronnie Munro, Harry Davidson, Richard Green and Harold Collins. But the music deserves a summary: many waltzes by Johann Strauss II (three), Archibald Joyce (two), Waldteufel, Ivanovici and Becucci (*Tesoro Mio*), two movements from **Coates' adorable** *Summer Days*, the marches *Yankee Grit* and *Old Faithful* by Sousa soundalike Abe Holzmann (but

not *Blaze Away!*), three catchy items played by Harold **Collins (Barnard Barnes' Dainty Miss, Wynford **Reynolds' Light and Shade** and **George Blackmore's Knuckledust**), a march medley by Horatio Nicholls, and much else, not always obvious; we **hear Johnny Heykens' Serenade Number 2**, not the usual Number 1. Excellent transfers and presentation – a notable historic reissue. PLS**

Parry. BBC National Orchestra & Chorus of Wales conducted by Neeme Jarvi. Chandos CHAN 10740 Surprisingly, this mainly choral CD contains four premier recordings, namely *Te Deum*, *Magnificat*, *Birds of the Aristophanes* (an orchestral suite) and *Glories of Our Blood and State*. The other songs are *Jerusalem* and *England*, the latter being **John O'Gaunt's Verse** paraphrased from Shakespeare. Edmund Whitehouse

Melody Mixture  
Guild GLCD 5197  
There is no particular theme to this Guild release but we have plenty of tuneful delight: many film and TV tunes, Duke **Ellington's atmospheric Caravan** (the longest track on **the disc**) and many "library music" miniatures **new to me** – *With Tongue in Cheek* (Trevor Duncan), cheeky **indeed, Peter Hope's Spring Collection**, **Ron Goodwin's**

typically expansive *Pleasure Island*, **Fred Hartley's** *Alma Mia*, **Angela Morley's** amusingly jaunty *Dear Old Pals*, Cyril **Watter's** *Leaps and Bounds*, **Wilfred Burns' Peacock** in *Piccadilly*, *Brandy Snaps* (Peter Yorke), *Chicken Noodle* (Peter **Dennis**), and **Walter Collins' On Stage**. One "sub-theme" is Dolf Van Der Linden (six tracks as conductor, one as composer), another is road transport, three lively items by Van Der Linden (*Cab Rank*), Roger Roger (*Route Nationale*) and Harold Geller (*Continental Highways*). A mixture of delights, well presented as always. Five tracks are composer directed. Warmly recommended. PLS

Max Jaffa And The Palm Court Orchestra

### Yesterday's Music C141

*Evergreen* magazine produced this tribute CD in conjunction with a detailed article about the great light music maestro in their autumn issue. Surprisingly, Max spent his pre-war years as a dance band musician but became synonymous with all that is good about light music after wartime service as an RAF fighter and bomber pilot. Resuming his fiddle playing he



was closely associated with several radio programmes, including *Grand Hotel*, plus the palm court tradition at Scarborough where he was resident for 25 years. The tracks speak for themselves, some of which are with his famous trio with Reginald Kilbey and Jack Byfield.

*Flight of the Bumblebee; Black Eyes; Vagabond King; Forgotten Dreams; Dobra Dobra; Czardas; Jeannie with the Light Brown Hair; Gypsy Cha Cha; Edelweiss; On Wings of Song; Gypsy Hora; Beautiful Dreamer; Heyken's Serenade; Hungarian Dances Nos. 1 & 5; Fantasy on Nursery Rhymes; The Last Rose of Summer; Londonderry Air; Barcarolle; Doina Voda; Come Back to Sorrento; All the Things You Are; I'll See You in My Dreams; Waltzing in the Clouds.* Edmund Whitehouse

### "Rustic Rhapsody"

Vocalion Limited CDEA 6200 Carroll Gibbons & the Savoy Orpheans Volume 13 Twenty four excellent recordings ranging from 1937 through to 1946; well over half of which feature female vocalists Anne Lenner and Rita Williams and a single track, "Journey's End" sung by Jill Manners. Male vocalists feature Leslie Douglas, Denny Vaughan and Eric Whitley. Notably on "Who Am I?" written by Walter Bullock & Jule Styne for the film *Hit Parade* of 1941, we are treated to the rustic tones of the maestro himself. For the dancers amongst you, the tracks are predominantly either

fox-trots or quick-steps with a single waltz in the shape of "When Our Dreams Grown Old" based on the classic French song *Plaisir d'Amour*. All the CG arrangements are sublime as you would expect and there are far too many exceptional tracks to list here on this highly recommended CD. Andy Bate

### "Spin a Little Web of Dreams"

Vocalion Limited CDEA 6201 Roy Fox and his Band at the Café De Paris – Volume 9 If you haven't already got volumes 1-8 then no matter, this collection of twenty four recordings all 'cut' between 9<sup>th</sup> March 1934 and 4<sup>th</sup> May 1934 contains a wonderful selection of popular hits from the period. Notable tracks include "Midnight, The Stars and You", "One Morning in May", "Little Dutch Mill", "Beside My Caravan", "The Very Thought of You", "Little Man You've Had a Busy Day", "Over My Shoulder" and of course *many more...* Most of the numbers are sung by either Denny Dennis or Peggy Dell with band trumpeter Sid Buckman stepping up to the mic' on the very jazzy up-tempo "Swaller Tail Coat".

Arrangements are the variety of life, and it's great to hear how different bands put their own mark on familiar tunes. Roy Fox's treatment of "The Very Thought of You" probably could not be further away from the (AB?) version you are thinking of now! A very refreshing selection great numbers and a must have CD. Andy Bate

## Obituaries

### Max Bygraves

Max Bygraves died last August aged 89 after suffering from Alzheimer's disease. He was an all-round entertainer, a family name and a singer of popular novelty numbers such as "Meet Me on the Corner", "You Need Hands", "Tulips from Amsterdam" and "You're a Pink Toothbrush".

He was born Walter William Bygraves to a large family in Rotherhithe, south-east London. The family lived in a two-room flat and money was scarce. He attended St Joseph's school, Rotherhithe and at one point sang with his school choir at Westminster Cathedral. To earn his keep his father, a boxer, dressed him up in an old army cap, gave him a broom for a rifle and told him to sing to an audience of dockers. He was an instant hit.

After leaving school he started out as a messenger boy then as a carpenter's apprentice until he decided to volunteer for the RAF in 1940 as a fitter. He met his future wife, Blossom Murray, in the WAAF and they married in 1942. Bygraves started entertaining the troops and performed in pubs, doing impressions of Frank Sinatra and Max Miller (earning him the nickname Max) and eventually decided to become a full-time entertainer.

After the war he considered emigrating to Australia but was offered work with the BBC radio series *They're Out* which featured other entertainers such as Spike Milligan, Jimmy Edwards, Frankie Howerd, Harry Secombe and Benny Hill and followed this with the comedy series, *Educating Archie* starring Peter Brough and written by Eric Sykes. He made his debut the London Palladium in 1950, standing in for the Ted Ray and came to star in 19 Royal Variety Performances in all. His delivery was always casual littered with his familiar catchphrases such as "A good idea, son!" and "I wanna tell you a story". He was awarded a total of 31 gold discs and was appointed OBE in 1983.



NP

### Hal David

Along with his song-writing partner, Burt Bacharach, the lyricist Hal David, who died in September at the age of 91, produced such songs as "Anyone Who Had a Heart", "I Say a Little Prayer", "Walk on By", "(There's) Always Something There to Remind Me", "Alfie", "Trains and Boats and Planes", "(They Long to Be) Close to You", "Raindrops Keep Fallin' on My Head" and "Do You Know the Way to San Jose?"



David was born in Manhattan, the son of Austrian-Jewish immigrants. His older brother Mack was the first to turn to songwriting with the light-hearted ballad "I'm Just a Lucky So-and-So". Hal started out as a copywriter for the *New York Post* but following wartime service he decided to follow Mack's lead.

Before working with Bacharach, his successes included Sarah Vaughan's "Broken-Hearted Melody" then in 1957 together with Bacharach he wrote "The Story of My Life" for Marty Robbins, followed by Perry Como's "Magic Moments" which turned out to be a worldwide hit. David and Bacharach thereafter became a team, writing "24 Hours from Tulsa" for Gene Pitney, Dusty Springfield's "The Look of Love", "Make It Easy on Yourself" for Jerry Butler, "What's New, Pussycat?" for Tom Jones and "Message to Martha" (Kentucky Bluebird) for Lou Johnson. The duo also created the successful musical *Promises, Promises* in 1968 and received an Oscar for the song "Raindrops Keep Fallin' on My Head" from the film *Butch Cassidy and the Sundance Kid*. But with the failure of the film *Lost Horizon* (1973) came the break-up of their partnership. They did not work together again for 20 years. David served for many years as the president of ASCAP, the songwriters' royalty-collection agency.

Lucy Molloy

## George Hurst (1926-2012)

Hurst, born in Edinburgh of Russian- Romanian parentage, studied piano but became better known from the 1950s as a conductor, notably of the BBC Northern Symphony Orchestra (now BBC Philharmonic), the Bournemouth SO and Sinfonietta (which latter he founded in 1968) and **Dublin's RTE Orchestra. For over 50 years he masterminded a conductors' course at Canford Summer School in Dorset.** I remember with affection an LP with him conducting lesser known Elgar with the Bournemouth Orchestra the *Starlight Express* and *Arthur* suites, but know of no compositions by him.



PLS

## Ian Parrott



Ian Horace Parrott died in September at the advanced age of 96. London born, he was latterly associated with Wales. For 33 years he was professor of music at Aberystwyth having been at New College, Oxford and having taught at Malvern College and Birmingham University. He published several books including a biography of Elgar; his compositions were astonishingly prolific and included three symphonies and operas like: *Black Ram* (1951) using Welsh folksongs, and *The Sergeants-Major's Daughter*, a burlesque opera produced when on war service in Egypt. His concertos included one for cor anglais – a rarity – and much of his output was arguably what we would reckon as light music: *Four Shakespeare Dances* (1956), *Malvern*

*March* (1938), *Flourish for a Royal Visit* for small orchestra and *Fantasia on Welsh Tunes* for brass band. A prelude *El Alamein* and the symphonic impression *Luxor* recall his service in Egypt.

PLS

## Peter Dempsey



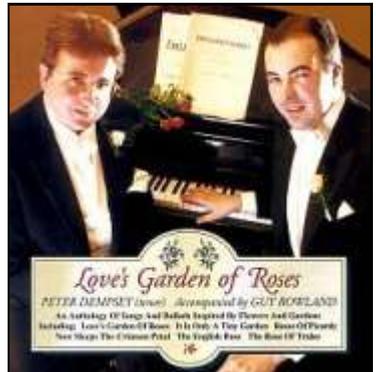
How sad it was to hear of the passing of Peter on 27th August at the early age of just 59. I first met Peter when he was singing as one of The Three English Tenors in a concert at West Bromwich Town Hall in 2001. As a fellow champion of Ketèlbey's music I remember him being 'over the moon' that I had written a biography on the composer, and soon realised what a generous and great character he was.

As a perfectionist, with his soft tenor voice and brilliant diction, it really was a joy to hear him sing with his long-standing friend and piano accompanist, Guy Rowland.

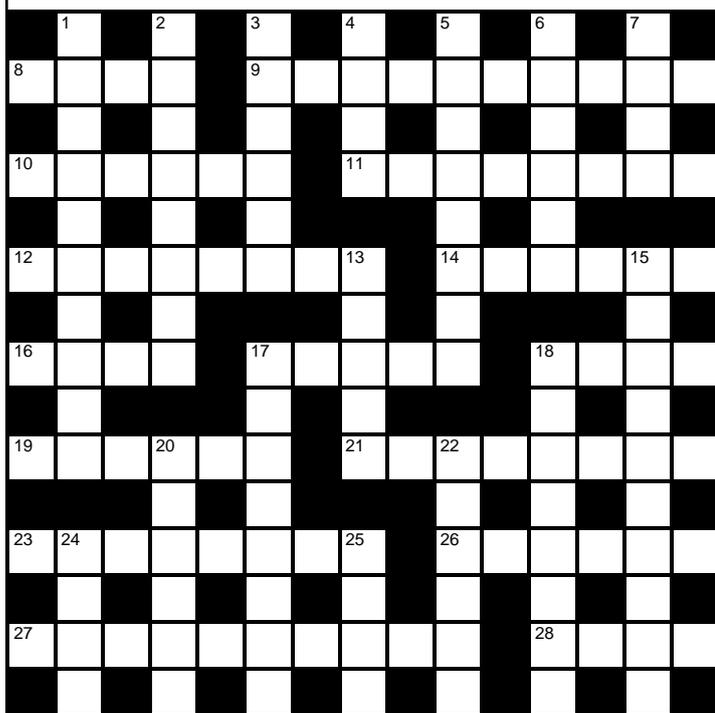
How grateful we are for all they have done in furthering the

ballad songs, not only of Ketèlbey but several other composers, including Eric Coates and Haydn Wood.

Peter always struggled to come to terms with those in the music establishment who disregarded what he saw as quality music, and he was never afraid to air his views on their lack of knowledge in this respect. So it was with determination that he financed and produced with Guy Rowland several excellent CDs of the ballad songs he loved. The same determination led him to produce, in conjunction with HNH International Ltd and the expertise of Tom McCanna, the four Naxos Historical Recordings of **Ketèlbey's music, which he was able to do from his massive collection of old 78rpm records.** Our condolences go out to Peter's sister Maureen and family and also to Guy. Thanks Peter for leaving us a wonderful legacy, we will truly miss you. John Sant.



## *Musical Prize Crossword by Rigoletto*



Across

- 8 Full house without its last crooner (4)
- 9 Paul's Father Thames? (2, 3, 5)
- 10 Dispel rumours about drink (6)
- 11 Serpent's tube? (8)
- 12 Commissioned elite bargains about the first pair of icons (8)
- 14 Fish for a wriggling British trout (6)
- 16 Seduces but lose both taps for weapons (4)

- 17 Relieves what Dyson does without being fashionable (5)
- 18 US musician drops holy Cornwall town (4)
- 19 Handy, poorly Sue caught 'flu (6)
- 21 **Thank God 'Enry starts 'Andel's chorus (8)**
- 23 Ancient herb gets help with dancing? (3, 5)
- 26 Reindeer and Pavlova (6)
- 27 Roughly, I help sound amplify (10)
- 28 Gull has odds on hooray, then adds a kiss (4)

Down

- 1 Agricultural tuning instruments? (10)
- 2 Foreign pigs tore into indulgences (3, 5)
- 3 Tucker served in the Aesop hierarchy (6)
- 4 Duck! Three points out of four involve marriage! (4)
- 5 Cadences after the chapter? (3,5)
- 6 Big fairground bird? (6)
- 7 9's last before quiet for Paul's voice (4)
- 13 Present company every December? (5)
- 15 Butterfly just needs no rain for 24 hours (3, 4, 3)
- 17 Lord Doonican reverses flying maiden (8)
- 18 Fairy misbehaves in a hotel (8)
- 20 Work out when overweight and short of abode (6)
- 22 Snobbish boy with princess (2-2-2)
- 24 You can see through this Belgium town (4)
- 25 Authentic part of Dutch town (4)

**Entries to Neil Patrick, 8 Tweedy's Court, Chipping, Preston**  
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**Please see page 17 for the solution to last issue's puzzle.**

### Subscriptions for 2013

**Message from the Treasurer, Jan Mentha**  
*Subscriptions, Donations – Legacies!*

**A subscription renewal form for 2013 is enclosed with this magazine. Please fill in and return as soon as possible.**

Thanks to all for paying your subscriptions. Standing orders are the least hassle for us, but no problem if you prefer to send a cheque. I will acknowledge receipt if you let me know your email address, but in the interests of time and keeping administrative costs to a minimum, it isn't possible to post written receipts.

Many thanks also for your donations - whatever the size, they are all appreciated. If you are making a will, you may want to consider a legacy to the Society.

Subscriptions are:

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I'm happy to (try to) answer any queries, and do enjoy the messages and notes that are sent with your membership forms and cheques.

**Best wishes, Jan**      **LMS@mentha.com**

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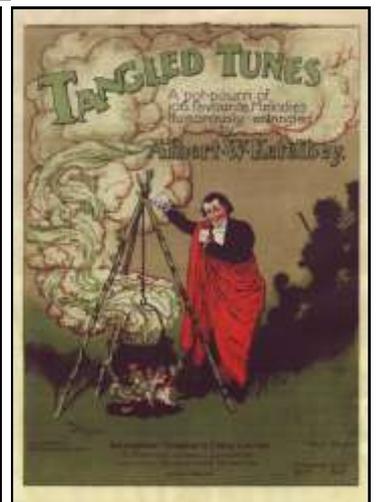
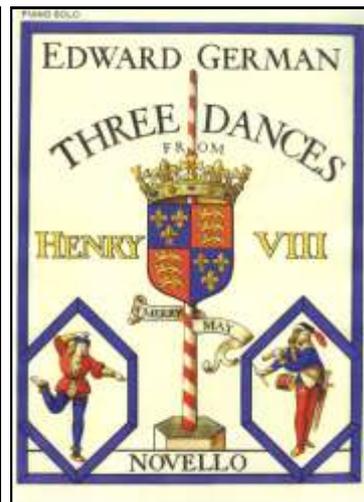
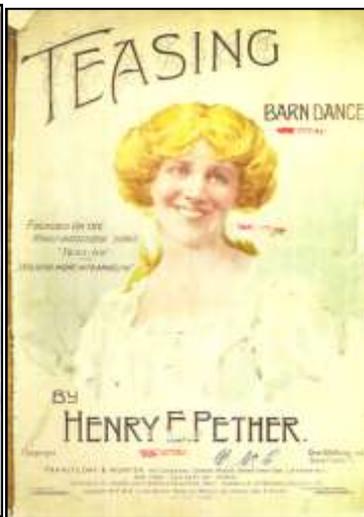
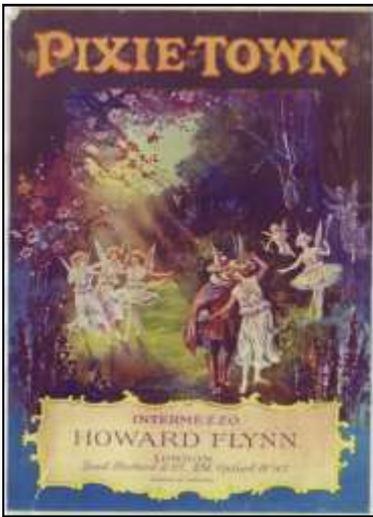
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