

Chandos

CHAN 8811

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- Sound Engineer: Ralph Couzens
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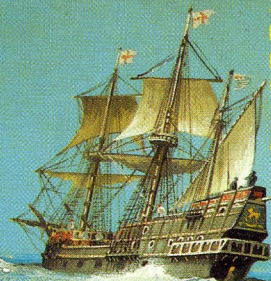
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DIGITAL

Drake 400

an orchestral suite by
RON GOODWIN
THE BOURNEMOUTH SYMPHONY ORCHESTRA
with selected concert items and film themes including

Amazing Grace
Beauty and the Beast
Force 10 From Navarone
Candleshoe
The Spaceman and King Arthur
Auld Lang Syne



This album features Ron Goodwin's orchestral suite **DRAKE 400**. Ron was born in Plymouth on 17 February 1925. It was early in 1979 that the City Fathers invited one of Plymouth's most distinguished sons in the field of music, to compose a piece for the Drake 400 Commemorative Festival, to be held in the City from 10th May - 28th September 1980. The Festival was to celebrate that historic event four hundred years ago when Sir Francis Drake returned to Plymouth from his epic voyage around the world. The actual shape and content of the musical piece was left to Ron's discretion, but it is not surprising to those who know of his obvious pride in his birthplace, that this suite contains illustrations of both the City and the sea. The first public performance of the suite was given at the Guildhall, Plymouth, on Wednesday 24th September 1980, played by the Bournemouth Symphony Orchestra and conducted by the composer.

DRAKE 400
This album was recorded in three sessions at the Guildhall, Southampton, on the 21st and 22nd of May 1980. During one of the breaks in recording, Ron spoke of his inspiration for the six movements of the suite.

Andante Maestoso - The Edystone Seascope
"Sadly, the house where I was born in Cory Street, Devonport, has been demolished to make way for Dockyard development. Soon afterwards we moved to Swilly Crescent, now known as North Prospect Crescent and I remember my early years there vividly. I've clear childhood memories too of watching the intermittent flash of The Edystone Lighthouse. For me it still conjures up visions of the great warships and liners fighting their way through huge and heavy seas. And so this first movement uses the full forces of the orchestra, with strings playing surging figures, the woodwind on a continuous figure suggestive of the water against the horn and brass sections playing a broad rich harmonised theme.

Adagio Tranquillo - Song of the Mewstone
"My father was a Metropolitan policeman on detachment to Plymouth. When I was nine he was posted back to London and the family returned there. Although I still make frequent visits to Plymouth on business and to see friends and relatives, naturally my lasting memories of the City are from my childhood. I remember clearly trips to Wembury Bay and the majestic sight of The Great Mewstone jutting from the sea. It has always seemed to me to have a timeless atmosphere of loneliness and mystery tinged with a haunting sadness. I've tried to capture this feeling by orchestrating this 'Song of Mewstone' mainly as a cor anglais solo accompanied by strings, harp and vibraphone.

Hornpipe/Glucose - The Barbican
"One of the great thrills was going to the Barbican with my parents, where fish could be brought straight off the boats. I was miles away in my imagination, out at sea with those sturdy trawlers where once great ships like Drake's Golden Hind, had once set sail for adventure. Close your eyes at the Barbican and you'll see those old sailing ships and hear sailors rolling ashore to enjoy themselves - hence the Barbican Hornpipe. In the introduction the woodwind pass the tune from one to the other. The clarinets and bassoon state the melody answered by the flute and oboe, then it is passed around the orchestra interspersed with several bridge passages building to the full orchestral climax.

Lento Tranquillo - The Hoe on a Summer Night
"There's no more relaxing way of spending an idle hour on a warm summer

evening than to lean against a wall on The Hoe, and watch the red, white and green lights of the boats reflecting in the waters of The Sound. Smeaton Tower of course dominates The Hoe with Sir Francis Drake's statue nearby, looking out as one imagines he must have done with quiet apprehension patiently waiting for the Spanish Armada to show up. There's a stillness about The Hoe and this feeling of peace and of time suspended was the inspiration for this movement featuring the strings and the solo horn.

Allegro Moderato - March/Plymouth Sound
"The Hoe certainly was a prominent feature of my early life. Often on Sunday evenings, my parents, my brother Harry and myself would walk to The Hoe to hear the band. Sometimes it was the Marines, sometimes the Royal Artillery band playing on the bandstand. Well, that's no longer there. I remember standing near the band and being mesmerised by the silver glint of the trumpets. That's what turned me onto music, I think, and I was encouraged by a splendid old lady, Miss Adams of Napier Street in Ford, my first music teacher when I started piano lessons at the age of five. I did, in fact, take up the trumpet at eleven and went on to play it professionally with a very popular band of the lites, 'Harry Gold and His Pieces of Eight', before writing film music became my way of life. It seemed appropriate, therefore, to include in this suite, a march capturing those marvellous moments listening to the band.

Andante Maestoso
The Edystone Seascope
"Summing up my feelings about Plymouth, the overriding mental picture is one of the City's great tradition of seafaring adventure and history. And so I've ended the suite as we begin with the full sound of the symphony orchestra conjuring up pictures of untamed oceans in 'The Edystone Seascope'.

LOVE THEME from BEAUTY AND THE BEAST
In 1976 Ron was signed to compose and conduct the score for a new motion picture of 'Beauty and the Beast'. Directed by Fielder Cook, it starred George C. Scott as the Beast with his wife Trish Van Devere cast as the beautiful Belle. The film stayed close to the traditional tale of the innocent Beauty who grows to love the Beast, a love which breaks a spell and transforms him back into the

gallant Prince he once was. This is Belle's Love Theme written as a violin solo and played splendidly on this recording by Brandon O'Brien, leader of the Bournemouth Symphony Orchestra, to strings and harp accompaniment.

FESTIVAL TIME
All the fun of the fair with its rumbustious crowds is evident from the full orchestra at the beginning of this Goodwin composition. Out of this the strings take up a broad tune, typically English although not traditional, followed by the sound of a hurdy-gurdy played by the woodwind, percussion and strings. The crowd returns, drowning out the hurdy-gurdy, and leads up to a full orchestral climax.

CANDLESHOE
This is the main title music composed by Ron Goodwin for the Disney film of the same name, starring David Niven, Helen Hayes, Jodie Foster and directed by Norman Tokar. Producer Ron Miller needed a score to accompany the mischievous escapades of an American teenage gang. This is known in the trade as 'lited music'. That is music written to follow the action or to illustrate gestures, for example, fighting, walking or the blink of an eye. At times it can require the composer to write within 1/6th of a second.

The piece starts with an eight-bar introduction into the main theme, played first by trumpets, next by the trombones and then in canon between the trumpets and trombones. There are several variations on the theme, interspersed with music descriptive of the screen action finishing on the main theme played by the trumpets and trombones, in octaves. This performance is a demonstration of the exceptional versatility of the Bournemouth Symphony Orchestra.

AMAZING GRACE
For ten years Ron Goodwin has been presenting highly successful concerts of popular music with symphony orchestras in this country and abroad. 'Amazing Grace' is one of the most popular items in his repertoire. To re-create the atmosphere of a concert performance, technical trickery was set aside in preference to the piper, Terry Thompson, recording his

opening solo by walking towards the microphone from the back of the Guildhall. His pace was timed so that he reached the microphone just before the entry of the orchestra. For his second solo, the procedure was reversed, the pipes gradually fading away into the distance before the orchestral coda.

FORCE 10 FROM NAVARONE
"Explosive High Adventure" was how the poster advertised this 1978 sequel to the 'Guns of Navarone' starring Robert Shaw, Harrison Ford, Barbara Bach, Edward Ross and Frances Stern. A first class theme and score was needed and it was not unexpected that Columbia Pictures and director, Guy Hamilton would turn to Ron Goodwin, who had earned his medals on such fine war films as '633 Squadron', 'Operation Crossbow', 'Where Eagles Dare' and 'Battle of Britain' also directed by Guy Hamilton. Hamilton particularly wanted a happy sounding

March for the main theme of 'Force 10' and that is exactly what Ron Goodwin delivered. It has three movements and like any rousing march features the percussion's three snare drums, bass drum, cymbals and timpani. The rhythmic pattern of the first two bars of the tune was used extensively throughout the film to create tension and excitement.

MINUET IN BLUE
"Minuet in Blue" was not written for a film or for any particular performance. The inspiration for this delightful piece as Ron Goodwin recalls "came literally right out of the blue. In one of those moments when I didn't have anything specific on my mind, I had the idea of combining the elements of the minuet and the blues by using the rhythm of the former with the idiom of the latter". It is scored for strings and harp.

THE SHACMAN AND KING ARTHUR
This marked Ron Goodwin's fifty eighth film score and his sixth picture for Walt Disney Productions. Released last year, this successful comedy-adventure in the popular Disney mould was based on Mark Twain's 'A Connecticut Yankee in King Arthur's Court' and tells the story of how an accident aboard a spacecraft takes an astronaut back through time to the sixth century. The title music depicts the launch of the spacecraft and its return to earth where it touches down in the grounds of Camelot Castle.

THE GIRL WITH THE MISTY EYES
This catchy composition from Ron Goodwin is in the Latin American idiom which again perfectly demonstrates the capability of the Bournemouth Symphony Orchestra to tackle all kinds of music with considerable ease. The trumpets and trombones play the melody whilst the rest of the orchestra provides a lush and romantic background.

ALLI LANG SYNE
The album closes with the Ron Goodwin treatment of this traditional song, which has become an enormous favourite with his concert audiences, who enthusiastically alve along with the orchestra. The arrangement starts with the nostalgic effect of the strings playing the tune in slow waltz time and continues the well-loved melody with a rousing and full orchestration.

LAURE BELLEV

orchestral climax.

CANDLESHOE

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1 **Orchestral Suite by Ron Goodwin (14:19)**

The Eddystone Seascape
Song of the Mewstone
Hornpipe, The Barbican
The Hoe on a Summer Night
March, Plymouth Sound
Reprise, The Eddystone Seascape

Commissioned to commemorate the 400th Anniversary of the circumnavigation of the Globe by Sir Francis Drake, 1579-1580.

2 **LOVE THEME from
BEAUTY AND THE BEAST (2:09)**

(R. Goodwin)
Violin solo, Brendan O'Brien

3 **FESTIVAL TIME (3:01)**
(R. Goodwin)

4 **CANDLESHOE (4:04)**
(R. Goodwin)

5 **AMAZING GRACE (3:23)**
(R. Goodwin)
Bagpipes solo, Terry Thompson

6 **FORCE 10 FROM NAVARONE (3:24)**
(R. Goodwin)

7 **MINUET IN BLUE (2:35)**
(R. Goodwin)

8 **THE SPACEMAN AND KING
ARTHUR (4:29)**
(R. Goodwin)

9 **THE GIRL WITH THE MISTY
EYES (2:54)**
(R. Goodwin)

10 **AULD LANG SYNE (3:01)**
(Trad. arr. R. Goodwin)

**RON GOODWIN conducts
THE BOURNEMOUTH
SYMPHONY ORCHESTRA**
Leader, Brendan O'Brien

TT= 43:52 **DDD**

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