

INCLUDES
DR SYN
CLARETTA
THE GAMBLER
THE CEREMONY
THE LONG ARM
HORRORS OF THE
BLACK MUSEUM

CHANDOS
MOVIES

THE FILM MUSIC OF GERARD SCHURMANN

BBC *Philharmonic*

RUMON GAMBA





Stephen Pickard / Courtesy of Gerard Schurmann

Gerard Schurmann, 2018

The Film Music of Gerard Schurmann (b. 1924)

premiere recordings in these editions

Dr Syn, alias The Scarecrow (1963) **20:49** Suite for Orchestra

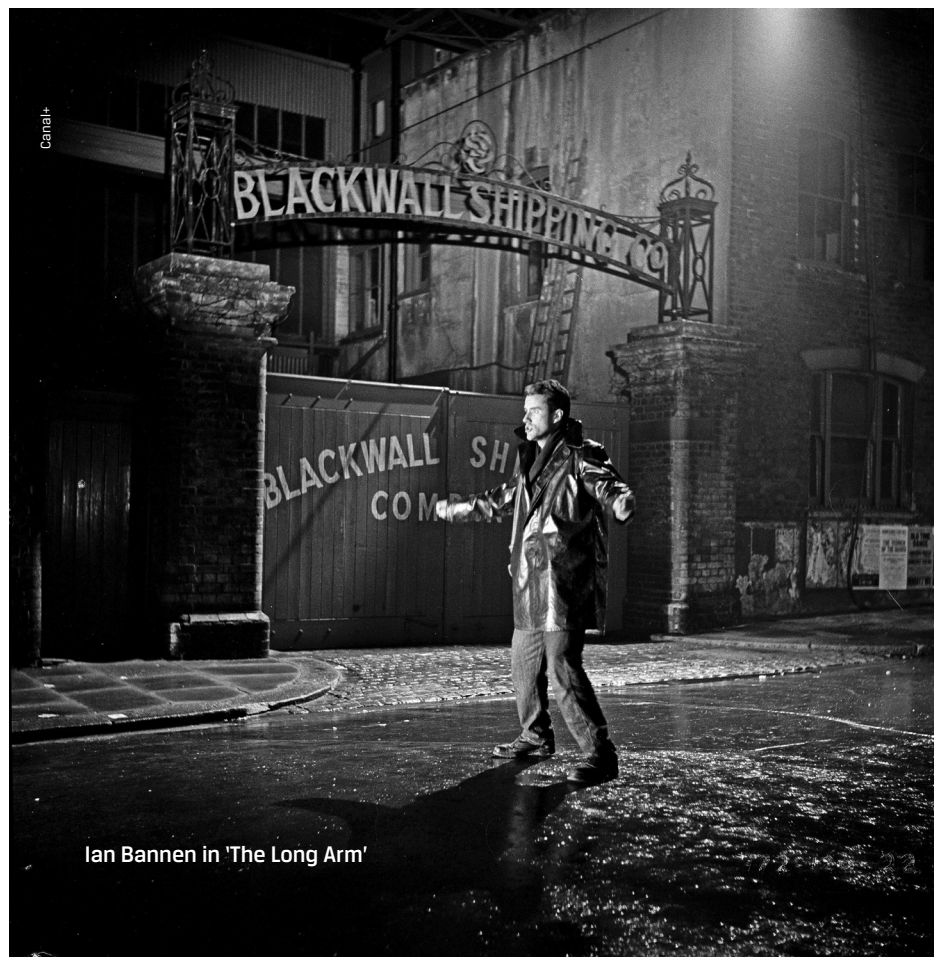
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|----------|---|---|------|
| 1 | 1 | Brandy Smugglers on the Beach, and Chase. Poco allegro – Più mosso – Doppio più lento | 2:40 |
| 2 | 2 | Dr Syn, Vicar of Dymchurch. Moderato – Adagio – Tempo I | 3:12 |
| 3 | 3 | Bates' Escape. Allegro molto – Meno mosso – Doppio meno – Allargando | 1:08 |
| 4 | 4 | Squire Banks and His Family. Adagio – Più mosso | 3:57 |
| 5 | 5 | Flight from the King's Men. Allegro con fuoco | 1:38 |
| 6 | 6 | Ransley's Betrayal. Adagio – Poco più mosso – Più mosso | 2:49 |
| 7 | 7 | Smugglers Ambushed. Allegro – Più mosso – Subito meno mosso | 1:58 |
| 8 | 8 | Farewell. Moderato – Adagio – Allargando molto | 3:24 |

	Konga (1961)	4:23
	Suite for Orchestra	
9	1 Little Ape at Play. Allegro moderato	1:46
10	2 A Sad Conclusion. Sostenuto – Subito meno mosso – Teneramente – Allargando molto	2:36
	Claretta (1984)	9:25
	Suite for Orchestra	
11	1 Claretta's Diary. Tranquillo	2:30
12	2 Palazzo Venezia. Largo – Più mosso	2:42
13	3 Waltz. Tempo di Valse	2:18
14	4 End Titles. Moderato – Poco movimento – Moderato	1:53

	The Ceremony (1963)	16:32
	Suite for Orchestra	
15	1 Jailed in Morocco. Allegro – Adagio – Tempo I – Doppio meno mosso	3:31
16	2 Tangiers. Moderato – Più lento	3:18
	Anthony Robb recorders	
17	3 Father O'Brian. Andante	2:19
18	4 Sadly Musing. []	3:10
19	5 Escape. []	1:15
	Anthony Robb Indian flute	
20	6 Prison Revolt. [] – Doppio movimento – Presto – Meno mosso	2:57
21	Tailing the Suspect from 'The Long Arm' (1956)	1:48
	for Orchestra	
	Moderato – Vivace	

	Horrors of the Black Museum (1959)	5:18
	Suite for Orchestra	
22	1 Main Titles and London Traffic. Allegro – Meno mosso	3:24
23	2 Gruesome Murders. Ferocemente – Doppio meno – Doppio più	1:54
	The Gambler (1997)	15:48
	Suite for Orchestra	
24	1 Anna and Dostoyevsky. Adagio – Meno lento	2:48
25	2 Roulettenbourg. Romanza – Meno mosso	2:41
26	3 Gambling. [] – Allegro	2:05
27	4 Carriage Ride and Sunrise. []	1:57
28	5 A New Beginning. Adagio – Romanza – Moderato – Tempo di Romanza – Adagio	6:15
29	Main Title from 'Attack on the Iron Coast' (1967)	3:21
	for Orchestra	
	Attacca – Pesante	
		TT 78:25

BBC Philharmonic
Yuri Torchinsky *leader*
Rumon Gamba



Ian Bannen in 'The Long Arm'



Courtesy of Gerard Schurmann

Gerard Schurmann, c. 1954

The Film Music of Gerard Schurmann

Schurmann and the Cinema

During World War II, Gerard Schurmann, who was born in Java, the former Dutch East Indies, in 1924, was an emerging young composer living in England, on active flying service in the RAF. By the 1950s, after an initial career as a pianist and conductor, with a few compositions to his name, he was ready to devote himself full time to composing. During that period in Britain, film makers were turning to established composers of the day, such as Ralph Vaughan Williams, Sir William Walton, Alan Rawsthorne, Sir Malcolm Arnold, and Sir Arthur Bliss, to provide music for their movies. The era of the 'film composer', whose main occupation is composing for the cinema, was not yet fully established in England, so, when the opportunity to write music for cinema productions arose, Schurmann fell into the category of contemporary composers who provided music for films as a secondary profession. To this day, he is equally well known for his compositions for the concert hall and, indeed, after moving to Los Angeles in 1981, in need of supplementing his income, he found that his

reputation as a composer of concert works seemed to work against him. Nevertheless, there is no doubt that he relished his cinematic assignments, and benefited from the experience he gained as he developed a name for supplying colourful symphonic action music. He also possessed a visual sense that enabled him to provide a score that complemented and enhanced the events and emotions represented on screen.

The story of how Gerard Schurmann became accepted into the fraternity of composers who wrote music for films is worth telling again. In 1953, he was helping his mentor and close friend the composer Alan Rawsthorne complete the music for *The Cruel Sea*, a British war film starring Jack Hawkins and Virginia McKenna. As usual, the schedule for producing the score was a short one, and Rawsthorne left the composition of an important battle-at-sea episode, requiring a great many notes, in Schurmann's hands. At that time, Schurmann had one film music score to his credit, for *Niet Tevergeefs* (But Not in Vain), a 1948 Anglo-Dutch World War II drama, directed by Edmond Gréville, which he composed during the period of his tenure as

conductor with the Dutch Radio in Hilversum. Despite the repeated attempts which Rawsthorne made to secure film work for his pupil and valued helper, the chiefs at Ealing Studios were not persuaded to entrust one of their expensive productions to a youngster with little experience. However, after *The Cruel Sea* was finished, Rawsthorne said to his protégé, 'Be patient. I have an idea'. When the producer Michael Balcon and director Charles Frend expressed their enthusiasm for Rawsthorne's score, Rawsthorne asked them whether they had liked the music for the battle-at-sea sequence. 'O yes, Alan,' they replied, 'one of your best. We've been playing it on a separate loop in the editing room to cheer us up when we feel depressed.' 'Well,' Rawsthorne explained, 'young Gerry here wrote it.' He could scarcely contain his delight when, as a consequence, the Ealing film *The Long Arm* was offered to Schurmann, followed by *The Man in the Sky*, the next Ealing feature. A short sequence of music from *The Long Arm* is presented on the current CD, and it is not surprising that, at this early stage of his career, his score reflects some of his mentor's influence – incorporated into what is already emerging as the distinctive character of his own voice.

After the completion of the two Ealing productions, his friend the composer

Malcolm Arnold suggested to Schurmann that he should also offer his talents as an orchestrator. Thus it was that Schurmann provided orchestrations for a number of films, including three epics: *The Vikings*, working with Mario Nascimbene in Rome, followed by *Exodus*, with Ernest Gold, and *Lawrence of Arabia*, with Maurice Jarre, each of the latter two scores winning an Oscar. Over the years, he orchestrated the music of Ernest Gold for several more films, including Sam Peckinpah's *Cross of Iron*, but he chose never again to collaborate with Maurice Jarre due to the extreme stress of their working relationship on *Lawrence of Arabia*.

There was no stronger advocate of Schurmann's music for films than David Wishart, the late writer, record producer, consultant, and expert on the history of the cinema. Before he died, in 2007, Wishart transferred all Schurmann's reel-to-reel film music recordings to cassette, and not only left us with CD transfers of these, several of which he made available on commercial CDs, but also wrote articles about the films and music, excerpts from which I have taken the liberty of reproducing here, especially as, had he been alive, he would have relished the opportunity to write the programme notes for this CD.

Schurmann carefully chose and arranged sequences and titles for the Chandos film

music CD to reflect events, actions, and underlying emotions expressed in the various films, sometimes joining together different cues to present a satisfying, flowing musical narrative, and to capture the essence of his score for each production.

Dr Syn, alias The Scarecrow (1963)

Director James Neilson

Cast Patrick McGoohan, George Cole, Geoffrey

Keen, Tony Britton, Kay Walsh, Alan Dobie
The film of *Dr Syn* is based on a novel by Russell Thorndike (1915), set in the south of England during the reign of George III, around the year 1800. It was initially released as a theatrical feature in 1963 and subsequently became somewhat of a cult favourite, repeatedly broadcast in the form of three one-hour episodes on TV in the CBS Disney Hour as *Dr Syn – Alias the Scarecrow*. When engaged to write the music for this film, Schurmann met Walt Disney on several occasions and formed a warm relationship with the charismatic, highly creative entrepreneur. Disney was apparently pleased with the score for *Dr Syn*, and he subsequently consulted Schurmann on musical matters for one or two other British Disney productions, until his death in 1966. Unfortunately, none of those films was suitable for Schurmann's symphonic style of

music; later, Schurmann entered talks with the Walt Disney Company in Los Angeles to act as music director for *Musicana*, a planned sequel to *Fantasia* about the history of music, but this was shelved under the company leadership of Disney's son-in-law, Ron Miller.

David Wishart describes *Dr Syn* as

a ripe yarn of contraband and skulduggery
down along the wild and windswept
southern coasts of 18th century England.

In this setting, the apparently upstanding Vicar of Dymchurch, Dr Syn (Patrick McGoohan), doubles as the scarecrow leader of a rebel band of smugglers. For Wishart the score is

a lusty and lustrous tone painting,
alive with derring-do, with sweeping
romanticism, intrigue, suspense, a little
humour – and rounding to the thrill of the
chase with King George's Redcoats in
frantic pursuit of contraband.

Schurmann wrote a multitude of notes to create fast-moving, exciting action music for the chases, punctuated by a recurring post-horn theme that alerts the smugglers to the approaching Redcoats on horseback. In contrast, the theme for Dr Syn bathes him in a warm, romantic melody aptly reflective of his noble mission as vicar and rebel saviour.

This disc contains eight individual selections from the film score, starting with

'Brandy Smugglers on the Beach, and Chase', which occurs near the beginning as the smugglers unload their brandy contraband on shore. Dr Syn, disguised as the Scarecrow, arrives with two of his rebel team. He spots the Redcoats in the distance and, accompanied by the first of Schurmann's dynamic rollercoaster pursuits, leads them in a chase away from the activities on the beach. Violas, cellos, and basses set the pace of galloping horses against fanfares in the brass and woodwind – the violins with their own running motif in counterpoint – only to peter out at the end as our heroic threesome disappears into thin air.

In 'Dr Syn, Vicar of Dymchurch', a short introduction on the brass, woodwind, cellos, and double-basses leads to the beautiful Dr Syn theme on the violins, accompanied by undulating semiquavers in the violas. A variation of this melody, equally affecting, follows, after which the movement reverts to the theme in its original form, on all the strings.

'Bates' Escape' returns us to more chase music as Simon Bates (Tony Britton), a prison escapee from the colonies, manages to evade the soldiers of General Pugh (Geoffrey Keen) after they intercept a horse-drawn carriage in which Bates has taken refuge. Realising that he is trapped, Bates bursts out

of the carriage and escapes to temporary freedom, hiding underwater in a river and breathing through a reed. Schurmann's music ends this sequence with an expressive, triumphant motif on the violas, horns, and first trumpet.

'Squire Banks and His Family' introduces another variation of the warm Dr Syn tune, now for Squire Banks (Michael Hordern), a version already hinted at in 'Dr Syn, Vicar of Dymchurch'; it is heard, again, on the strings but this time accompanied by the harp. General Pugh confronts Squire Banks at his stately home, seeking the whereabouts of Banks's son Harry (David Buck) who has deserted after being press-ganged into the army. Schurmann's piece proceeds on an unsettling note, the post-horn motif – itself an inversion of the Dr Syn theme – like a distant threat.

'Flight from the King's Men' gives us another chance to hear Schurmann's musical depiction of galloping horses – this time set against high-pitched semiquavers on the violins and woodwind with interjections from the brass – as the King's men once more give chase, only to be thwarted, again, in the end.

A terrifying climax arrives in the film when Joseph Ransley (Patrick Wymark) moves to betray the Scarecrow and his men to the Prosecutor (Alan Dobie) and General Pugh.

Before he can accomplish his plan, he is caught by the Scarecrow and his rebels, who stage a mock trial and execution in front of the ensnared Prosecutor, to whom it looks all too real. Schurmann's music for 'Ransley's Betrayal' recalls a scene in the film that takes place before the mock hanging, in which Ransley contemplates his terrible dilemma, trapped between two equally bad alternatives: if he does *not* betray the Scarecrow and his men, he and his family will suffer a dismal fate at the hands of the Prosecutor and General Pugh. The music reflects Wymark's heartrending portrayal of Ransley, evoking feelings of anguish, and ending with a cry of despair.

In 'Smugglers Ambushed' the chase ends badly. The Scarecrow's men are caught and the contraband of brandy seized; only later, during a trial in which Ransley sits as the accused smuggler in the dock, is it revealed that the brandy barrels were full of water.

'Farewell' takes us to the end of the film, a scene in which Dr Syn bids goodbye to Bates and Squire Bank's son Harry, the two waiting on the shore before setting sail on a Dutch ship to liberty and a new life. Again we hear the wonderfully rich Dr Syn theme on the strings, as well as its variation, building to a triumphant ending on the full orchestra.

Konga (1961)

Director John Lemont

Cast Michael Gough, Margo Johns, Jess Conrad, Claire Gordon, Jack Watson, Austin Trevor, George Pastell, Leonard Sachs
Konga was the second film that Gerard Schurmann scored for the American horror movie producer Herman Cohen. David Wishart claimed that horror films for which Schurmann wrote the music,

such as Konga, Horrors of the Black Museum, Camp on Blood Island, and The Lost Continent, critically dismissed at the time, are now feted for their excellence.

Whether one agrees or not, these films have indeed acquired a significant fan base.

Best known in a score full of dark sonorities, is Schurmann's sad, plaintive lament for the death of Konga, who comes to a miserable end below Big Ben in London. Also featured is Schurmann's playful music (with an oblique nod to Prokofiev) for the little gorilla in the scene in which he learns to walk, before the villainous Dr Decker, played by Michael Gough, administers an experimental drug that turns Konga into a rampaging monster. If the score possesses an additional dose of melancholy, and even a ghostly character, it could be because Schurmann worked on it in the dead of night at a piano set up on a dark, empty



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Jack Hawkins and Newton Blick
in 'The Long Arm'

sound stage in Merton Park Studios in South Wimbledon, where, he says, the atmosphere was distinctly eerie.

Claretta (1984)

Director Pasquale Squitieri

Cast Claudia Cardinale, Giuliano Gemma, Fernando Briamo, Catherine Spaak

Claudia Cardinale was awarded a Nastro d'Argento (Silver Ribbon) in 1985 as Best Actress for her starring role in this Italian film about the final days of the dictator Benito Mussolini (Fernando Briamo) and his mistress, Clara ('Claretta') Petacci (Claudia Cardinale). The film, however, caused an uproar at the Forty-first Venice Festival in 1984, when it was severely criticised by the Soviet poet Yevgeny Yevtushenko, the German writer Günter Grass, and the Spanish writer Rafael Alberti, all members of the prize jury, for glorifying the Fascist era. Pasquale Squitieri, the director, who also wrote the script, denied the charges vehemently on the basis that it was above all a portrayal of Claretta Petacci's love affair with Mussolini and her loyalty to Il Duce until his end in 1945, when both were shot by partisans and then hanged upside down in Piazzale Loreto in Milan.

For David Wishart, Schurmann's music for *Claretta* represented one of the 'most sublime

film scores' of the Eighties, despite the fact that the composer was hampered in his work because video footage of the film was heavily infused with music by Wagner, and without dialogue, which was dubbed in later. Perhaps his sojourn in Rome for several months helped to elevate his spirits. The music is unabashedly romantic, majestic, poignant, and, according to David Wishart,

although Wagner is subtly evoked,
Schurmann seizes the opportunity to
unleash a ravishing flood of romanticism
that is entirely his own.

Indeed, Claretta's theme is a variation of a melody that Schurmann had written for the slow movement, Notturmo, of his Duo for Violin and Piano, composed in 1983–84 for the husband-and-wife duo Earl Carlyss and Ann Schein, and premiered at the Library of Congress, Washington DC, in March 1984.

'Claretta's Diary', a gentle, tranquil number scored for flute, harp, and strings, presents an affecting treatment of the Notturmo theme. A more romantic motif dominates 'Palazzo Venezia', the building in Rome where Mussolini had his office, using its balcony overlooking Piazza Venezia to deliver many of his most notable speeches. In the film, however, the Palace is the location of a meeting between Claretta and her lover, which prompted this tenderly gentle music

scored for strings and woodwind, answered by the horns, Schurmann adding trumpets and trombones for colour.

The 'Waltz' brings all Claretta's themes together in an elegant arrangement that suggests earlier days, when Claretta and Mussolini lived in a carefree social whirl of lavish balls and frequent entertaining in high society.

'End Titles' opens with Claretta's gentle melody, heard in 'Claretta's Diary' but now scored differently; this leads into a full-throated rendition of the romantic theme on the full orchestra, which brings the music and film to an impassioned close.

The Ceremony (1963)

Director Laurence Harvey

Cast Laurence Harvey, Sarah Miles, Robert Walker Jnr, Jack MacGowran, John Ireland, Ross Martin, Lee Patterson

David Wishart describes *The Ceremony* as an

undeniable tour de force for Laurence

Harvey as producer, director and star.

An innocent man (Laurence Harvey)

languishes in a Tangier jail condemned to

die for a crime he ironically tried to prevent.

He reminisces rhapsodically about his

lover (Sarah Miles) who lingers despairingly

in nearby Southern Spain, while his brother

(Robert Walker Jnr) devises an ingenious escape plan. Freedom is gained, but at a terrible price. In a final sardonic twist the jailed man loses his girlfriend to his scheming and amoral brother, who, in turn, seeks redemption by making the ultimate sacrifice.

In Wishart's words,

Gerard Schurmann's score is sumptuous

and vibrantly kaleidoscopic in its

alternating orchestral colours. Hispanic

and Arabic ambience is artfully elicited by

quasi-indigenous rhythmic devices.

The first number, 'Jailed in Morocco', begins with de Falla-like repeated chords on the strings, horns, bassoons, and harp, which immediately establishes a Hispanic and Moorish atmosphere. Soon, a short theme is introduced and elaborated into a quasi-improvisation on the violins, before the repeated chords return, now on the whole orchestra. A new section, slightly slower, gives the motif to the horns over embellished running passages on the strings and woodwind, which gradually come to a close. The feeling is one of anguish, anger, and despair as the innocent prisoner contemplates his fate.

In 'Tangiers', a treble recorder plays an elaborate variation on the main theme, accompanied sparsely by strings, woodwind,

bongos, and vibraphone, which creates a sense of mystery and languor. The music slows and a solo cello takes over from the treble recorder, treating the melody in a similar fashion, and answered distantly by the cor anglais, before a bass recorder enters with a new version of the theme, accompanied by high bongos and tambourine. The movement ends with a final passionate surge of pent-up emotion on the full orchestra, like an anguished sigh of frustration from our man in jail (who in the film has no name).

In 'Father O'Brian' an undulating accompaniment on the harp supports a gentle tune – a humorous version of the original melody – on the oboe, clarinets, and violins, which suggests the amiable, somewhat goofy character of Father O'Brian (Jack MacGowran) who is driving through the rock-strewn desert in an old car, on his way to the jail to give absolution to the condemned prisoner.

'Sadly Musing' is a lament in which the main theme is now revealed in full on the flutes, violins, and violas, with a discreet contrapuntal accompaniment from the horns and clarinets. A solo violin follows, rendering the theme against bare orchestration, and the movement ends with the tune on the cor anglais and a soft, muted chord on all the strings.



John Stratton and Jack Hawkins in 'The Long Arm'



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Jack Hawkins and Dorothy Alison
in 'The Long Arm'

The composer pulls out all the stops in thrilling action music for the 'Escape' and 'Prison Revolt' sequences. The distinctive 'Escape' music starts quietly with *glissandi* on the harp and piano, set against a muted off-beat repeated figure on alto flute, timpani, percussion, and first violins. The music builds to *forte*, a run on the flutes introducing the Escape motif, a variation of the main theme, on oboes, clarinets, and violins, joined by an Indian Flute. This powerful statement is repeated in more elaborate form, concluding with a final compelling statement of the theme on the clarinet before ending quietly with an ambiguous resolve.

Continuing from the conclusion of 'Escape', 'Prison Revolt' starts softly and, after a *forte* run-up on the flutes and harp, quickly establishes a variation of the Escape music with a strong, insistent rhythm on the full orchestra. Gradually the music quickens with semiquaver runs on the strings while the horns and oboes introduce an urgent new motif that propels the action forward. The mood becomes more intense, with high-pitched trills in the flutes driving the music on to an even faster tempo. Trills and running passages mount at full force on the orchestra, ending in a grand climax before coming to rest.

On the strength of the multifaceted and colourful score for *The Ceremony*, Schurmann

was contacted by the producer/writer/director James B. Harris to compose music for *The Bedford Incident*. Harris then introduced Schurmann to the great Stanley Kubrick who talked to him about the possibility of providing music for future productions.

The Long Arm (1956)

Director Charles Frend

Cast Jack Hawkins, John Stratton, Geoffrey Keen, Ursula Howells, Ian Bannen, Richard Leech

Jack Hawkins, in his well-established role of a strong, principled individual dedicated to a cause, plays a Scotland Yard officer who neglects his domestic life and risks his marriage in order to pursue a murderous jewel thief.

'Gerard Schurmann's first score for the cinema is extraordinary', writes David Wishart:

The exotic use of percussion, and an elusive, quirky main theme (given to the brass, no less) immediately sets this music apart from the contemporary mainstream - it is uniquely Schurmann, and, for mid-Fifties British Cinema, decidedly neoteric in tone.

In 'Tailing the Suspect', the police conduct their stealthy investigations, and the piece culminates in a passage of mounting intensity as the thief is stalked by plainclothes officers.

Horrors of the Black Museum (1959)

Director Arthur Crabtree

Producer Herman Cohen

Cast Michael Gough, June Cunningham, Graham Curnow, Geoffrey Keen, Shirley Ann Field, Austin Trevor, Beatrice Varley

Famous for its 'spiked binoculars' horror scene at the beginning, *Horrors of the Black Museum* shocked audiences in the late 1950s, who were unused to scenes of such sadistic violence. The screenplay was by the film's producer, Herman Cohen, and his co-writer, Aben Kandel, who together collaborated on a number of Cohen's horror movies, including *I Was a Teenage Werewolf* (1957) and *Konga* (1961). It features Michael Gough as Edmund Bancroft, a frustrated thriller writer who hypnotises his assistant, Rick (Graham Curnow), to make him commit gruesome crimes that Bancroft can then turn into fiction. David Wishart maintained that

the young American producer, Herman Cohen, was quick to recognize that Gerard Schurmann's fresh and abrasive brand of film composition would provide aptly gruesome emphasis for his magnum opus.

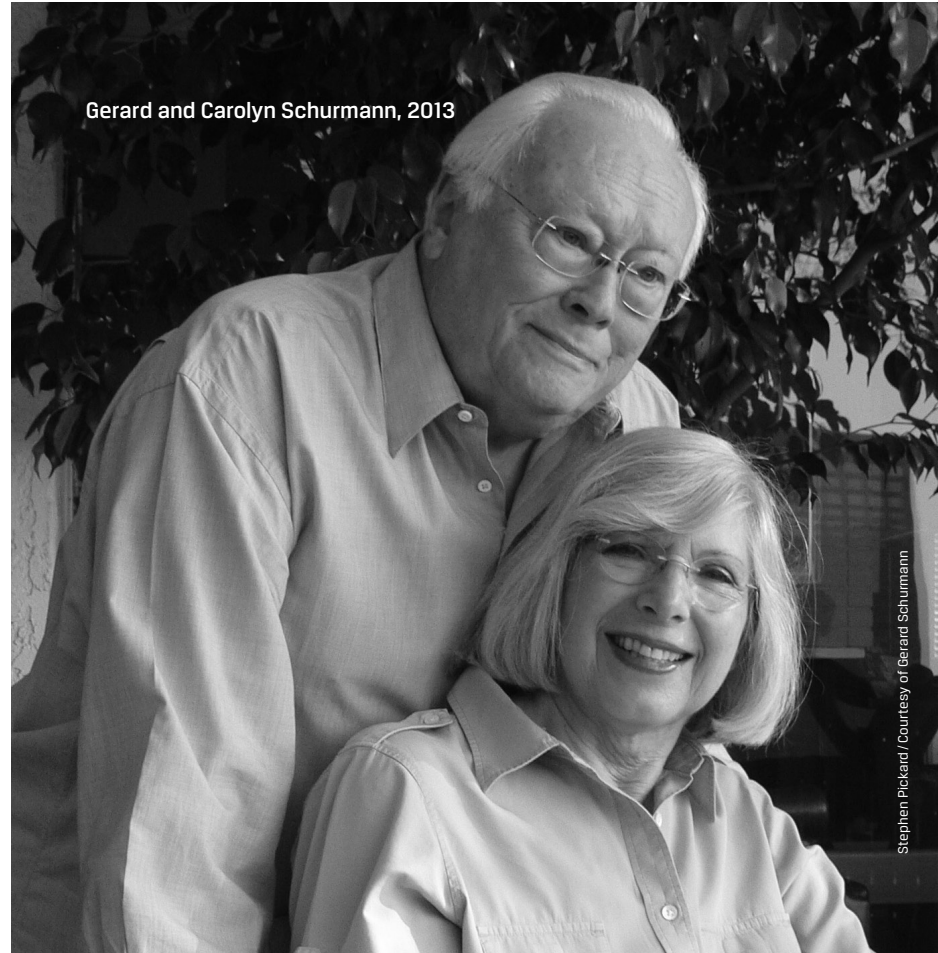
Wishart also points out that Schurmann's music gained the unique distinction of initiating a cut at the order of the British Board of Film Censors. At first, when it was shown to them without music, the censors

passed the notorious 'binoculars' scene.

The gory episode depicts a pretty young girl opening a parcel, a gift of binoculars from an apparent admirer, but it contains a horrific surprise in the form of vicious spikes that penetrate her eyes as she looks through the lenses. After Schurmann's unnerving 'terror' motif was added to the scene, the Board changed its mind, ordering cuts in the sequence and leaving the music to describe what we cannot see.

Taking some of the best-loved moments from the score, Schurmann starts the first number recorded here, 'Main Titles and London Traffic', with his hard-hitting terror motif on the full orchestra. This is followed by an ominous theme on the trombones, tuba, and lower strings, later joined by the whole brass section and woodwind, accompanied by characteristic semiquaver runs on the violins. All of this leads strikingly to a substantial, tuneful sequence for the scene of busy London traffic and news vendors calling out their headlines about the latest murder of the day.

'Gruesome Murders' begins with the binoculars episode and is followed by music suggesting fearful anticipation of other killings. It ends with a long timpani roll punctuated by chords, evoking evil pervading the city.



Gerard and Carolyn Schurmann, 2013

Stephen Pickard / Courtesy of Gerard Schurmann

Concerning the notion, advocated by some film buffs, that Herman Cohen's horror films have now become classics, it is worth pointing out that *Horrors of the Black Museum*, at the instigation of the film director Martin Scorsese, was later inducted into the Museum of Modern Art in New York. In turn, Scorsese's apparent fondness for the film has a curious connection to the author Brian Selznick, whose book *The Invention of Hugo Cabret* (Scholastic Press), formed the basis of Scorsese's 2011 film *Hugo*. When he won the prestigious Caldecott medal in 2008 for *The Invention of Hugo Cabret*, Selznick preceded his acceptance speech by showing an animated, wordless film of the boy Hugo travelling from Paris to America to accept the award. Accompanying the animation is Schurmann's music for *Horrors of the Black Museum*.

The Gambler (1997)

Director Károly Makk

Cast Sir Michael Gambon, Jodhi May, Polly Walker, Dominic West, John Wood, Luise Rainer

A collision of interests among the production companies associated with this film, of which there were seven, with their attendant multi-national producers, resulted in the replacement of some of the score that

Schurmann had composed for it. His original music for the film, however, was later reproduced on a Virgin Classics CD.

Based on Dostoyevsky's novella *The Gambler*, the film combines two stories. The first concerns the writer Fyodor Dostoyevsky (Michael Gambon), who tries to overcome his mounting gambling debts by writing a novel, *The Gambler*, the publisher of which will take possession of all his copyrights if he fails to produce it on time. With a rapidly approaching deadline, he engages a young stenographer, Anna Snitkina (Jodhi May), to help him. While falling in love with Dostoyevsky, she becomes caught up in a parallel story, one of love, gambling, and betrayal portrayed in the fictional account that she is helping Dostoyevsky to write.

For this CD, Schurmann has chosen his most seductive orchestral sequences. Interestingly, Marc Vlessing, who was one of the producers, chose Schurmann because he was looking for someone who was 'not a typical film composer'. With this powerful symphonic score Vlessing perhaps got more than he bargained for.

'Anna and Dostoyevsky' introduces a solemn passacaglia motif in the cellos and basses above which a nostalgic tune in the violins, violas, and, later, the clarinets unfolds, resolving into running semi-quavers.

A slight increase of tempo ushers in a variation of the tune, again sad and wistful, on a solo oboe and then on a cor anglais, accompanied by the strings. Both the tune and its variation are derived from the stunning main theme of the score, which, in the second sequence, 'Roulettenbourg', presents itself on the violins, accompanied by triplets in the violas and discreet scoring in the woodwind and horns.

Throughout 'Gambling', after a brief introduction, an impressionistic motif of semi-quavers, first heard on the clarinets and bassoon, later on the second violins and violas, suggests the whirring of the roulette tables; it is joined by a piccolo and oboe, then cello, before finally appearing on the violins. While this spinning effect takes place, other instruments in the orchestra pick out a more slowly moving theme punctuated by offbeat single notes. The time signature varies continuously throughout, giving the whole movement an uneven sense of balance.

Depicting a moving carriage and the rising morning sun, 'Carriage Ride and Sunrise' is also impressionistic, the setting cleverly suggested by shimmering semiquavers in the percussion, including xylophone, marimba, and vibraphone; this sound, reinforced by piano and harp, flutes and violins, floats over a simple theme on the lower strings with interjections from the trumpets. Timpani and gong add colour, then

the horns take over the slowly moving theme, supported by a more insistent repeated semi-quaver rhythm on the trumpet, trombones, and bassoons. Finally, it is the turn of the clarinets, which are joined by the violas and cellos, a high held chord eventually implying that the sun is now fully risen. Those who know his concert music will recognise here a suggestion of the gamelan of Java, where Schurmann spent his early years, when the island was a part of the colonial Dutch East Indies, the present Indonesia.

For the final sequence, 'A New Beginning', Schurmann develops the Anna / Dostoyevsky music from the opening and the waltz music from 'Roulettenbourg' into a grand finale. It ends quietly, however, with a poignant and expressive oboe solo.

Attack on the Iron Coast (1967)

Director Paul Wendkos

Cast Lloyd Bridges, Andrew Keir, Maurice Denham, Mark Eden, Sue Lloyd

The screenplay of this World War II drama is set just before D Day and features a crack commando unit secretly landing in Normandy to sabotage key Nazi installations. In response to a commission from the BBC Concert Orchestra in 1972, Gerard Schurmann adapted his title music for the film into a longer concert work called *Attack and Celebration*.

For this disc, he offers us an excerpt from this concert work, newly arranged from the original score for the film. It is a powerful piece, a *tour de force* for the orchestra, incorporating Schurmann's characteristic dynamic action music and a soaring theme. Various CDs have included the work in one form or another, the original of which first appeared on a 45 rpm EP, coupled, on the other side, with an excerpt from Bernard Herrmann's score for *The Bride Wore Black*. Schurmann's freshly added refinements to the orchestration make the version heard here the definitive one.

Afterword

Schurmann chose the eight films on this CD to provide musical variety. Further films that he could have included were *The Bedford Incident*, *Cone of Silence*, *The Camp on Blood Island*, *The Man in the Sky*, *The Two-Headed Spy*, and *The Lost Continent*, among others. Perhaps there will be a Volume 2 in the future to incorporate the above. Now aged ninety-five, he would gladly devote time to the task.

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Enjoying worldwide recognition for its innovative and versatile music-making, the **BBC Philharmonic** has its home in Salford. Its adventurous approach to programming

places new and neglected music in the context of the established classical canon and the orchestra performs more than 100 concerts a year for broadcast on BBC Radio 3. Its passion for bringing classical music to new audiences has seen collaborations with Clean Bandit, The 1975, Jarvis Cocker, Will Young, The Courteeners, Rag'n'Bone Man, Elbow, and The xx. Known for its range of creative partnerships, it has worked across BBC Networks, in 2017 performing at the BBC Sports Personality of the Year awards and recording music for the title sequence of the BBC Proms TV coverage. The orchestra also records for CD / download and has delivered more than 250 recordings for Chandos, selling close to one million albums. Performing across the North of England and beyond, the orchestra is resident each year at the Bridgewater Hall, Manchester and appears annually at the Royal Albert Hall as part of the BBC Proms. Internationally renowned, it also tours Europe and Asia, has performed in America and China, and was touring Japan during the 2011 earthquake and tsunami. Juanjo Mena was Chief Conductor of the orchestra from 2011 to 2018 and will return as guest in future seasons. John Storgårds, its Chief Guest Conductor, continues to bring to it a wide repertoire with a focus on Nordic works. In 2017 Ben Gernon

was the youngest conductor to receive a title with a BBC Orchestra, becoming Principal Guest Conductor. Mark Simpson, former BBC Young Musician of the Year, is the orchestra's Composer in Association. Embracing new technology, the BBC Philharmonic launched *Philharmonic Lab* in May 2018 in partnership with BBC Research and Development, inviting audiences to keep their mobile phones *on* to access live programme notes in a bold move to re-imagine the orchestral experience. www.bbc.co.uk/philharmonic

The British conductor **Rumon Gamba** held the positions of Principal Conductor and Music Director of NorrlandsOperan between 2008 and 2015 and Chief Conductor of the Aalborg Symfoniorkester between 2011 and 2015. He was also Chief Conductor and Music Director of the Iceland Symphony Orchestra from 2002 to 2010. Having studied with Colin Metters at the Royal Academy of Music, he became the first conducting student to receive the DipRAM. He subsequently became Assistant and then Associate Conductor of the BBC Philharmonic, remaining there until 2002; his continuing work with the BBC orchestras has included several appearances at the BBC Proms. He has worked with orchestras worldwide, including the London Philharmonic Orchestra, Orquesta

Sinfónica de Galicia, WDR Rundfunkorchester Köln, Das Berner Symphonieorchester, Helsingborgs Symfoniorkester, Auckland Philharmonia Orchestra, and Allgemeine Musikgesellschaft Basel.

A champion of new music, Rumon Gamba has given several high-profile premieres. These include the world premieres of Nico Muhly's *Two Boys* at English National Opera and the Viola Concerto by Brett Dean, with the composer as soloist with the BBC Symphony Orchestra; the national premieres of Poul Ruders's *Dancer in the Dark* and Mark-Anthony Turnage's *Blood on the Floor* and *Scherzoid* with NorrlandsOperan; and the Australian premiere of the original version of Sibelius's Symphony No. 5, with the Queensland Symphony Orchestra. In 2016 he conducted *The African Prophetess* by Mats Larsson Gothe with the orchestra of NorrlandsOperan and Cape Town Opera Chorus as part of a composer week with the Royal Stockholm Philharmonic Orchestra. He appeared at the 2017 Enescu Festival conducting works by Sven Helbig and Rolf Martinsson. In 2017, Rumon Gamba became a Fellow of The Royal Academy of Music. As an exclusive Chandos artist, he has made numerous recordings, including several award-winning and Grammy-nominated CDs in the acclaimed Chandos Movies series.



BBC Philharmonic, with its former Chief Conductor Juanjo Mena, at MediaCityUK



Canal+

Jack Hawkins and John Stratton
in 'The Long Arm'

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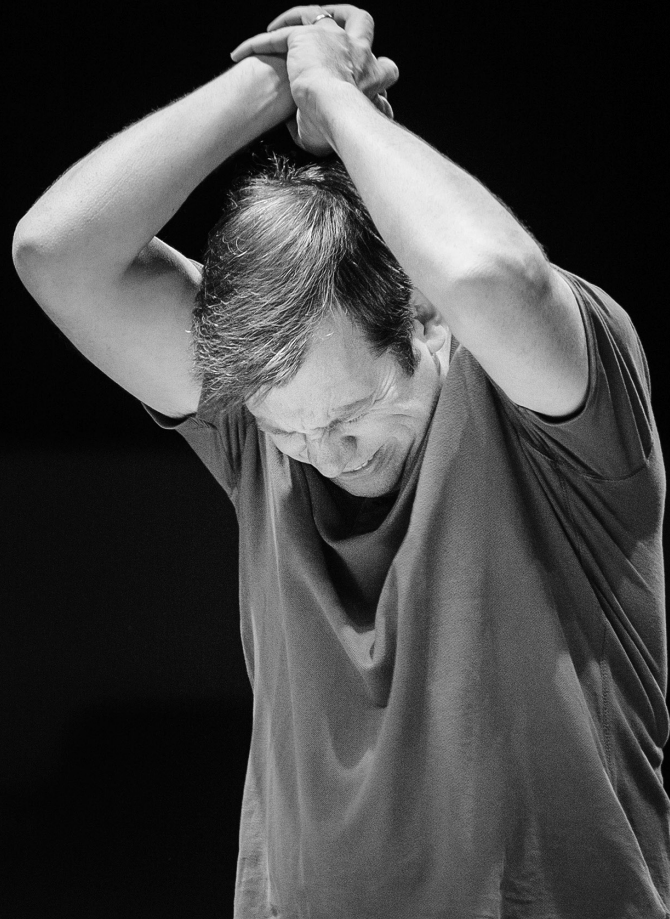
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Rumon Gamba

Andreas Nilsson



THE FILM MUSIC OF GERARD SCHURMANN – BBC Philharmonic/Gamba

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**THE FILM MUSIC OF
GERARD SCHURMANN** (3. 1924)

PREMIERE RECORDINGS IN THESE EDITIONS

- | | | |
|-------|---|----------|
| 1-8 | DR SYN, ALIAS THE SCARECROW (1963)
<i>SUITE FOR ORCHESTRA</i> | 20:49 |
| 9-10 | KONGA (1961)
<i>SUITE FOR ORCHESTRA</i> | 4:23 |
| 11-14 | CLARETTA (1984)
<i>SUITE FOR ORCHESTRA</i> | 9:25 |
| 15-20 | THE CEREMONY (1963)
<i>SUITE FOR ORCHESTRA</i>
ANTHONY ROBB RECORDERS • INDIAN FLUTE | 16:32 |
| 21 | TAILING THE SUSPECT FROM 'THE LONG ARM' (1956)
<i>FOR ORCHESTRA</i> | 1:48 |
| 22-23 | HORRORS OF THE BLACK MUSEUM (1959)
<i>SUITE FOR ORCHESTRA</i> | 5:18 |
| 24-28 | THE GAMBLER (1997)
<i>SUITE FOR ORCHESTRA</i> | 15:48 |
| 29 | MAIN TITLE FROM 'ATTACK ON THE IRON COAST' (1967)
<i>FOR ORCHESTRA</i> | 3:21 |
| | | TT 78:25 |

BBC PHILHARMONIC
YURI TORCHINSKY LEADER
RUMON GAMBA

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