

SATURDAY ISLAND  
FORTUNE IS A WOMAN  
THE MASTER OF BALLANTRAE  
SHAKE HANDS WITH THE DEVIL  
THE SHIP THAT DIED OF SHAME

**CHANDOS**  
MOVIES

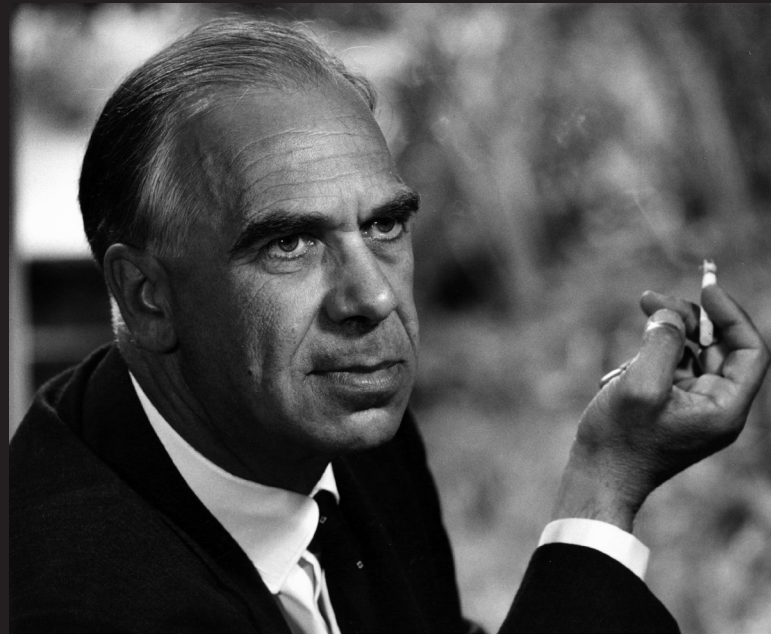


THE  
**FILM MUSIC** OF  
WILLIAM ALWYN  
VOLUME 4



BBC *Philharmonie*  
RUMON GAMBA





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William Alwyn, 1960

## The Film Music of William Alwyn (1905 - 1985), Volume 4

*premiere recordings*

### Suite from 'The Black Tent' (1956) 15:21 Reconstructed and arranged by Philip Lane

- |   |  |      |
|---|--|------|
| 1 | 1 Main Titles and Opening Scene. Moderato                    | 2:37 |
| 2 | 2 Arab Scene. Moderato                                       | 3:37 |
| 3 | 3 In the Camp. Moderato                                      | 4:03 |
| 4 | 4 Nocturne and Finale. Moderato - Poco meno mosso - Moderato | 5:02 |

### Suite from 'On Approval' (1944) 6:11 Reconstructed and arranged by Philip Lane

- |   |   |      |
|---|---|------|
| 5 | 1 Title Music. Moderato - Vivace - A tempo di valse -                         | 1:08 |
| 6 | 2 Polka. Tempo di polka   | 1:05 |
| 7 | 3 Proposal Waltz. Moderato - Tempo di valse                                   | 1:32 |
| 8 | 4 The Lancers. Vivace - Poco meno mosso - Tempo I - Poco meno mosso - Tempo I | 2:23 |

**Suite from 'The Master of Ballantrae' (1953)** 5:52

Reconstructed and arranged by Philip Lane

- 9 1 Main Titles. Moderato 1:22
- 10 2 Jamie and Alison. Adagio - [ ] - A tempo I 2:18
- 11 3 Spanish Dance. Vivace - A tempo giusto ma meno 2:12

12 **Prelude from 'Fortune Is a Woman' (1957)** 4:41

Arranged by Philip Lane

Moderato - Broader (Andante espressivo) - Più agitato -  
Moderato - Più mosso - Più mosso - Con moto

13 **Mermaid's Song (1947)** 3:27

Composed for *Miranda*

Arranged by Philip Lane

Charlotte Trepass soprano

Andante

**14** **Prelude from 'Saturday Island' (1952)** **2:54**  
Reconstructed and arranged by Philip Lane  
Allegro

**Suite from 'Shake Hands with the Devil' (1959)** **14:06**  
Reconstructed and arranged by Philip Lane

- 15** 1 Dublin 1921. Moderato 2:57
- 16** 2 People of Erin. [ ] 2:14
- 17** 3 The Black and Tans. Moderato – Molto meno mosso –  
Più mosso e molto accelerando 2:53
- 18** 4 Professor Sean Lenihan. [ ] 1:59
- 19** 5 Trouble. [ ] 1:48
- 20** 6 Rebel to the End. Andante 2:11

**21** **Main Titles from 'The Ship That Died of  
Shame' (1955)** **2:12**  
Allegro ma non troppo

**Suite from 'They Flew Alone' (1941)** 6:56  
Reconstructed and arranged by Philip Lane

- |    |   |   |      |
|----|---|---|------|
| 22 | 1 | Prelude. Molto maestoso - A tempo, ma più mosso -<br>A tempo, ma stringendo - | 2:04 |
| 23 | 2 | Nocturne. Moderato (à la Chopin) - Alla marcia -<br>Paul Janes piano          | 1:53 |
| 24 | 3 | March. Alla marcia - Poco meno mosso - Tempo I                                | 2:58 |

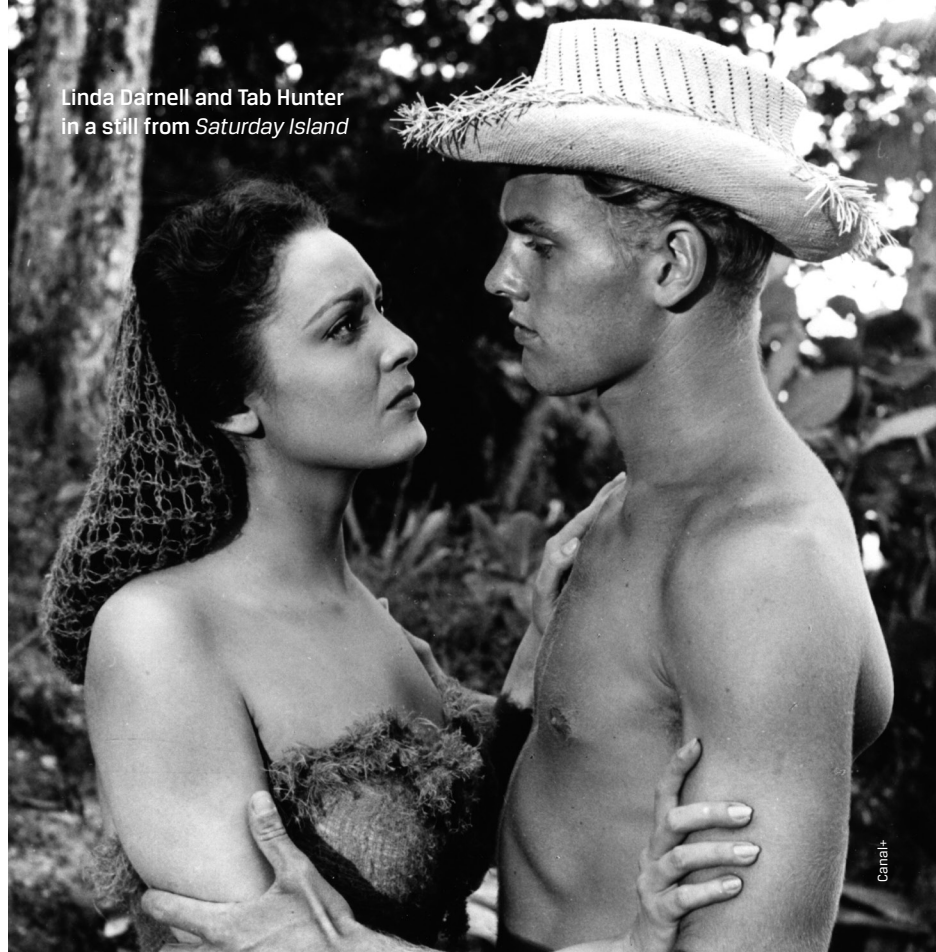
**Manchester Suite from 'A City Speaks' (1946)** 14:47

- |    |   |   |      |
|----|---|---|------|
| 25 | 1 | Prelude. Maestoso   | 1:45 |
| 26 | 2 | March. Alla marcia - Coda   | 3:48 |
| 27 | 3 | Interlude. Allegro ritmico - Molto meno mosso -<br>A tempo moderato                                 | 3:19 |
| 28 | 4 | Scherzo. Vivace - Coda  | 0:56 |
| 29 | 5 | Finale. Moderato - Tempo pesante - L'istesso tempo -<br>L'istesso tempo - Broader - Meno - Maestoso | 4:56 |

**TT 77:33**

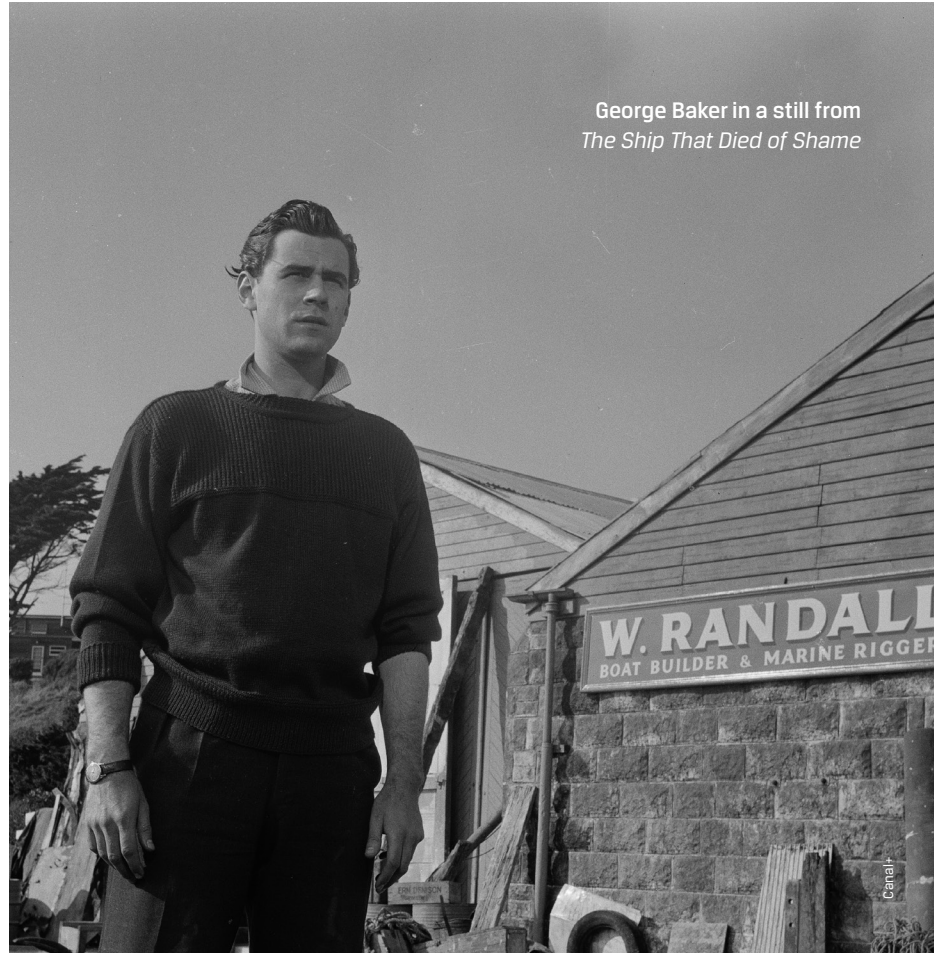
**BBC Philharmonic**  
Yuli Torchinsky leader  
**Rumon Gamba**

Linda Darnell and Tab Hunter  
in a still from *Saturday Island*



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George Baker in a still from  
*The Ship That Died of Shame*



Cenart



## The Film Music of William Alwyn

### Volume 4

#### Introduction

William Alwyn was born in Northampton on 7 November 1905 and died in Blythburgh, Suffolk on 11 September 1985. He studied at the Royal Academy of Music where, at the age of twenty-one, he was appointed Professor of Composition, a position he would hold for nearly thirty years. Amongst his works are five symphonies, concertos for flute, oboe, violin, harp, and piano, various descriptive orchestral pieces, four operas, and much chamber, instrumental, and vocal music. Alwyn contributed approximately 200 scores for the cinema, seventy of which are feature films, the remainder documentaries. He began his career in this medium in the documentary movement, in 1936, and along with his fellow British composer Benjamin Britten (1913–1976) became something of a pioneer in the genre. In 1941 he wrote his first feature-length score, for *Penn of Pennsylvania*. Other notable film scores include the following: *Desert Victory*, *Odd Man Out*, *The History of Mr Polly*, *The Rake's Progress*, *The Fallen Idol*, *The Rocking Horse Winner*, *The Crimson Pirate*, *The Million Pound Note*, *The Winslow Boy*, *The Card*, *A Night*

*to Remember*, and *Carve Her Name with Pride*. This dedication to the art of writing film music was recognised in 1951 when Alwyn was made a Fellow of the British Film Academy, the only composer until more recent years to have received this honour. He also provided much music for both radio and television.

The 1950s was a particularly productive period for Alwyn, a decade in which he composed not only many works for the concert hall (amongst which are three symphonies, concertos, an opera, chamber music, and instrumental music), but also the music for forty feature films and several documentaries, and incidental music for both radio and television. Of the forty feature film scores, six are represented on this recording, along with four scores from the 1940s. All of them show to perfection Alwyn's supreme skill in providing music totally attuned to subject matter which ranges from the dramatic to the exotic, from comedy to the factual. In the many cases in which the written scores have not survived, the music has had to be reconstructed by Philip Lane from the soundtrack.

### **The Black Tent (1956)**

*The Black Tent* was the second of two feature films directed by Brian Desmond Hurst for which Alwyn composed the score. Amongst the cast are Anthony Steel, Donald Sinden, Anna Maria Sandri, André Morell, Donald Pleasance, Michael Craig, and Anton Diffring. The screenplay was written by Robin Maugham and Bryan Forbes from a story by Robin Maugham, which briefly runs as follows: after having been wounded during the Libyan campaign, in 1942, Captain David Holland (Anthony Steel) wanders into a Bedouin tent and is nursed back to health by Mabrouka (Anna Maria Sandri), the beautiful daughter of Sheik Salem Ben Youseff (André Morell). They fall in love and marry. However, David returns to fight the Germans with help from the Bedouins and is killed whilst attempting to save the life of Sheik Salem Ben Youseff, never having had the chance to see his child, Daoud (Terence Sharkey). Years after the war, Colonel Charles Holland (Donald Sinden) is alerted to the truth by way of the discovery of his brother David's diary. Charles travels to Tripoli and then on to the Bedouin tents to find his brother's son and offer him the chance to return to England to claim his inheritance. Having lived with his mother's family since birth and knowing of no other life, Daoud chooses to stay amongst the Black Tents.

This particular film certainly fired the composer's imagination for, in total, Alwyn composed some fifty minutes of music for it; this was unusual for him, for he was never that keen on providing wall to wall soundtracks, as was the general practice in Hollywood. His enthusiasm for the film prompted him to make more than one entry in his diary, *Ariel to Miranda*, about the music, of which the following is an example,

the score is original and full of beauty and blends romanticism with Arabian scale patterns into an intricate web of sound and a new orchestral texture.

From the score to this picture Philip Lane has created a four-movement suite which runs as follows:

'Main Titles and Opening Scene'. A three-bar dramatic opening flourish heralds Alwyn's surging, pulsating Arabic theme, announced in the violins and punctuated by horns and timpani, which plays over the credits. This leads to a more expansive lyrical theme in the strings, with lapping harp accompaniment, which underscores the first scene, in which the camera pans over a large country estate (David Holland's home). We see David's brother, Charles, walking in the grounds, and as a more ominous motif appears in the trumpet (heard just before the end of the movement) the postman arrives and delivers

into Charles's hand a letter, of surprising contents: it transpires that it holds news about David's life during the war.

'Arab Scene'. The second movement contains music which, as one would expect from the title, depicts scenes set in the Arabian desert: it accompanies the arrival of Charles Holland in Tripoli and, then, his journey on to the Bedouin Tents with his guide, Ali (Donald Pleasance). Here he meets Sheik Salem Ben Youseff and Mabrouka, his brother's wife. Ali hands him his brother's diary which Mabrouka had secretly passed to him and in which David recounts his time living amongst the Black Tents. From then on the film's narrative is told in flashback. Alwyn here provides a hypnotic Arabian theme, first announced in the oboes and accompanied by timpani, tambourine, tenor drum, and cellos. The motif is developed, more woodwind instruments joining in. As the clarinets introduce a nimble dance-like motif the pace quickens. The strings enter the fray and reach a passionate outburst, later joined by the woodwind. A slightly quicker tempo introduces a rocking theme in the oboe (a variant of it appears in the slow movement of the Third Symphony, on which Alwyn was also working at the time of *The Black Tent*). After more instruments join in, the music reaches a brief climax, then subsides to a quiet close.

'In the Camp'. Having been wounded in battle, David wanders into a Bedouin camp known as The Black Tents and collapses. He is found by Mabrouka, daughter of the leader of the tribe, and she nurses him back to health. Although she has been promised to Faris (Michael Craig), another man of the tribe, Mabrouka and David fall in love and marry. The opening of this movement depicts the marriage ceremony of David and Mabrouka, Alwyn providing a gentle arabesque-like melody on the clarinet, accompanied by harp and strings. This melody is then passed to the violins for a more passionate statement. An agitated section follows, which underscores the entry of the Germans into the camp. They are looking for David, but cannot find him as Mabrouka has taken him to some ancient ruins where he can remain in safety. Besides, Ben Youseff has informed the German officer (Anton Diffring) that he has killed David. The movement concludes with an astringent *fortissimo* figure in the orchestra, followed by a chordal statement in the horns and trumpets, accompanied by *tremolo* strings and percussion, which ultimately fades to *pianissimo*.

'Nocturne and Finale'. Alwyn applies a mysterious impressionistic palette to the music that constitutes the opening section of the last movement, highlighting it with

muffled and eerie flutes, vibraphone, and snatches of a string motif. It accompanies the scene in which David, only half-conscious and slowly recovering, first glimpses the lovely Mabrouka who is tending his wounds. A more sinister motif is heard in the second violins, violas, and cellos as Sheik Salem discovers David's gun. There follows a plaintive melody on the oboe, accompanied by strings and harp, which underscores the scene in which Mabrouka brings refreshment and food to David to aid his recovery. A solo viola, warmly accompanied by the strings, depicts the beginning of the romance that is to develop between the two lovers. The music of the last section of the movement underscores Daoud and his decision to stay with his mother and grandfather, despite the possibility of a grander and richer life in England. Here Alwyn introduces a warm, romantic theme in the strings, which is immediately followed by a brief *fortissimo* coda scored for brass, strings, and percussion, music that in the film plays over the closing credits.

**On Approval (1944)**

The British light comedy *On Approval*, directed and produced by Clive Brook, who also starred in the male lead, was made for English Films, Independent Producers, in 1943 and

released in 1944. In addition to Clive Brook, amongst the cast are Beatrice Lillie, Googie Withers, Roland Culver, and Marjorie Rhodes. The story, based on Frederick Lonsdale's popular play *On Approval*, was set in the early 1920s and tells of the efforts of two couples to spend a month together housekeeping in a remote part of Scotland. Adapting the play, Clive Brook decided to set the story in the 1890s, when it would have had more impact as being daring and shocking than at the time the film was made. He then engaged the famous British newsreel commentator E.V.H. Emmett to guide the audience from World War II to the long-ago fashions and mores of the late Victorian era: this sequence provides a contemporary (1943) and amusing prologue to the main action of the story.

From Alwyn's highly appropriate frothy and humorous score, Philip Lane has fashioned a short suite in four movements:

'Title Music'. Three sharp notes from the horns usher in vivacious descending scales which lead immediately to the sprightly main theme, in polka time. This segues to a charming Victorian waltz which plays to the end of the main titles sequence. How well Alwyn conjures up the mood of the period within this very short opening sequence!

'Polka'. The effervescent 'Polka' plays during the ballroom sequence at Bristol

House, a large Victorian mansion. Here, George, Tenth Duke of Bristol (Clive Brook), for the first time discusses with Maria (Beatrice Lillie) the idea of a holiday away together, 'on approval'!

'Proposal Waltz'. A lilting waltz accompanies George's proposal to Helen (Googie Withers) whilst she and George walk in the gardens of Bristol House.

'The Lancers'. The music of this movement, played during the ballroom sequence at Bristol House, is a square dance, a variant of the quadrille, which is a set dance performed by four couples, particularly popular during the eighteenth and nineteenth centuries. During this sequence, discussions continue about a joint holiday away. The jovial, light-hearted piece brings the suite to a joyful conclusion.

#### **The Master of Ballantrae (1953)**

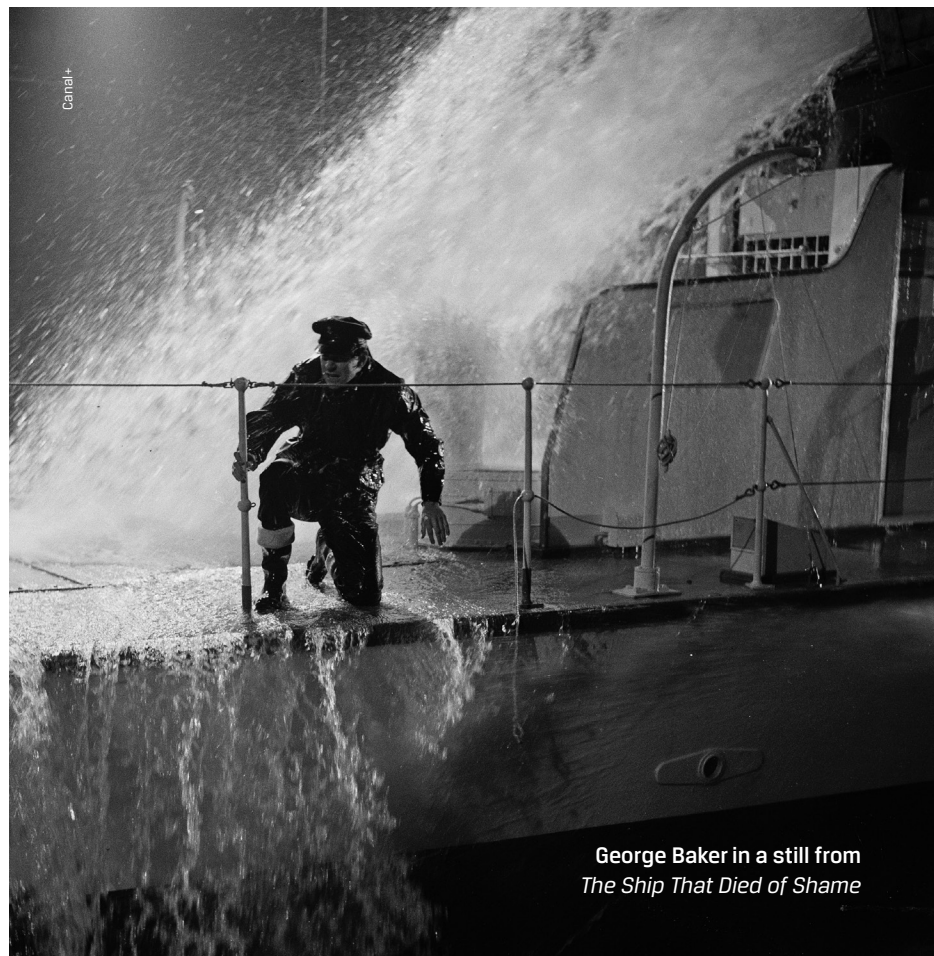
*The Master of Ballantrae* was the second of two pictures that Alwyn scored for Warner Brothers. As in the first picture, *The Crimson Pirate* (1952) (a suite from which is available on *The Film Music of William Alwyn*, Volume 2 - CHAN 9959), Alwyn found himself composing the music for a swashbuckler. The film was directed by William Keighley and the script was written by Herb Meadow from the novel by Robert Louis Stevenson. Amongst the cast

are Errol Flynn, Roger Livesey, Anthony Steel, Beatrice Campbell, Yvonne Furneaux, and Felix Aylmer. The story tells of the exploits of a highland rebel in flight from the British, and of his adventures in the West Indies with a band of pirates. The date is 1745. In order to preserve the family fortune, two noble Scottish brothers, James Durie (Errol Flynn) and Henry Durie (Anthony Steel), deliberately take opposite sides when Bonnie Prince Charlie returns to claim the throne of Scotland. James Durie is assisted in his various exploits by an Irish Rogue Colonel, Francis Burke (Roger Livesey). Philip Lane has assembled a suite of three movements from the film's score.

'Main Titles'. After a short introduction, opening *fortissimo* with a horn motif, closely followed by a similar motif in the trumpets, then four dramatic chords in the full orchestra, Alwyn's expansive lyrical theme bursts forth. It plays over the main credits, which are superimposed over a view of the castle at Ballantrae and its impressive surroundings.

'Jamie and Alison'. The quiet, reflective music of this movement underscores the romantic scenes between Jamie and Alison (Beatrice Campbell). Eventually, after many mishaps, the couple makes a life together. Gossamer *pianissimo tremolandi* in the violins





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George Baker in a still from  
*The Ship That Died of Shame*

and violas accompany Alwyn's gentle theme, first announced by the cor anglais, which leads to a warmer, romantic statement of the theme in the violins, accompanied by the rest of the orchestra. A brief coda follows – in which the opening statement reappears, this time played by three horns, again accompanied by *pianissimo tremolandi* violins and violas – to bring this charming movement to a hushed close.

'Spanish Dance'. Having been captured by pirates, and then joining sides with an opposing group of pirates, Jamie and the shady crew arrive at Tortuga Bay in the West Indies. This lively and colourful movement, scored for full orchestra, accompanies the exotic dance of a West Indian girl named Marianne (Gillian Lynne who is uncredited in the film).

#### **Fortune Is a Woman (1957)**

The crime / fraud drama *Fortune Is a Woman* was a John Harvel Production released through Columbia Pictures Corporation in 1957. It was the fifth and final collaboration between William Alwyn and the director Sidney Gilliat. The screenplay, by Sidney Gilliat and Frank Launder, was based on an adaptation by Val Valentine of the novel *Fortune Is a Woman* by Winston Graham. Amongst the cast are Jack Hawkins, Arlene

Dahl, Dennis Price, Bernard Miles, and Ian Hunter. The story concerns a married woman, Sarah Moreton (Arlene Dahl), who runs into a former boyfriend, the insurance investigator Oliver Branwell (Jack Hawkins), in the line of his business. When her husband, Tracey Moreton (Dennis Price), dies in a fire, the two rekindle a relationship that had ended abruptly. Eventually, murder, arson, and blackmail threaten to consume them both.

From the written full score – which, unlike the majority of the scores on this disc, has miraculously survived! – Philip Lane has extracted four cues to form a cohesive whole, which he has given the title 'Prelude'. After a three-bar declamatory opening motif, which begins in the horns, a broad romantic theme is stated in the strings, accompanied by pulsating horns and timpani, and embellished by arpeggiated harp chords; this music plays over the main title sequence. After a passionate climax and subsequent drop in dynamics, a calmer version of the theme, first stated on the oboe then passed to the cellos, depicts the romantic scenes of Oliver and Sarah together, travelling by car not far from Louis Manor where Sarah lives with her husband. A more dramatic and agitated passage follows as they begin their journey back to the manor. This is followed by a gentler version of the main theme – stated

again on the oboe, after which it is taken up by the strings – which accompanies the couple's drive through the grounds of the imposing residence. A more sinister, descending chromatic figure appears in the strings and wind, with a rising motif in the brass embellished by harp and vibraphone, as we get a view of the manor, the music foreshadowing the unfortunate drama that is to beset the manor house and its owner. Playing *fortissimo* over the end credits, the final bars of the 'Prelude' restate the opening theme in a quicker tempo.

#### **Mermaid's Song (1947)**

The 'Mermaid's Song' was intended for the 1947 Gainsborough picture *Miranda* which starred Glynis Johns as the mermaid. Originally, Michael Chorlton was to direct, but he was replaced by Ken Annakin, and subsequently the scoring assignment went to Temple Abady. The film, scripted by Peter Blackmore from his play, is a comedy about the havoc caused by a mermaid brought back from holiday by a Harley Street doctor after she threatens to keep him in a cave unless he takes her sightseeing. In the Alwyn Archive there resides a manuscript score for voice and piano or harp of 'The Mermaids [*sic*] Song'. The song is a vocalise consisting of a sequence of vowels: 'ee-oh eeyah, ee oh,

eeyah eeh-oh...'. For this recording Philip Lane has arranged the piece for soprano, harp, and strings and it proves to be a haunting evocation of what one might imagine hearing from a mermaid's dwelling place far beneath the ocean.

#### **Saturday Island (1952)**

Made in 1952 by Coronado Productions and released through RKO Pictures, *Saturday Island* was directed by Stuart Heisler, on a screenplay by Stephanie Nordli, adapted from the novel of the same name by Hugh Brooke. The action takes place during 1943 in tropical seas, where a troopship carrying sick and wounded from the Far East hits a magnetic mine, the ensuing explosion forcing the crew to abandon ship. A young marine, Corporal 'Chicken' Dugan (Tab Hunter), and the more mature Nurse Elizabeth Smythe (Linda Darnell) survive, and manage to make their way to a deserted island. In the course of several months alone they fall in love; then the arrival of an RAF pilot, William (Donald Gray), having survived a crash-landing onto the island, complicates matters. After nearly two years they are rescued; Elizabeth and William marry and Dugan returns to the marines. From the score to this film Philip Lane has adapted a few short cues and entitled the piece 'Prelude'. The main title

credit sequence, picturing an exotic island in the background, opens *fortissimo* with trilling woodwinds, quickly followed by a surging brass motif that leads directly to a highly lyrical, expansive theme in the strings. This is followed by a more mysterious sequence in which vibraphone, harp, celesta, and violas accompany the main tune, now on oboe, but in a minor key. This short sequence accompanies the scene in which Dugan and Elizabeth discover a wrecked boat containing the body of a previous casualty, Grimshaw (John Laurie), from whose surviving diary they learn of his life on the island. A repeat of the main title theme leads to an exultant ending.

**Shake Hands with the Devil (1959)**

The Irish-themed thriller *Shake Hands with the Devil*, made in 1959, was a Troy Films Production, directed and produced by Michael Anderson, and was shot at Dublin's Ardmore Studios and on location. Amongst the cast are James Cagney, Don Murray, Dana Wynter, Glynis Johns, Michael Redgrave, Sybil Thorndike, Cyril Cusack, and Richard Harris. The screenplay was adapted by Marian Thompson from the novel of the same name by Rearden Conner and can be briefly summarised as follows: A young American medical student, Kerry O'Shea (Don Murray),

goes to Dublin to study and comes under the influence of his professor, Sean Lenihan (James Cagney), who is secretly the leader of an IRA terrorist group engaged in a fight against the hated Black and Tans. O'Shea gradually becomes involved in a series of violent battles, but is ultimately sickened by all the killing and puts an end to it by killing Lenihan. From the score to this film Philip Lane has compiled a six-movement suite.

'Dublin 1921'. In the opening main titles sequence Alwyn immediately sets the mood of unrest, and of the tragedy to follow, with a nervous *fortissimo* five-note figure in the woodwind and strings, which is punctuated by brass and percussion; we see the Black and Tans in the midst of a gun battle. As the backdrop changes to a picture of a hand reaching for a gun, a slower, melancholic melody in the strings and oboe begins, underpinned by an insistent rhythm on the tenor drum. In the following scene the young medical student Kerry O'Shea places flowers on the grave of his parents. A muted trumpet figure enters and a voice-over (Eamon Andrews, uncredited) explains the conflict between the IRA and the Black and Tans. The movement closes with a soft rendition of the melancholic melody, the accompaniment by a tolling bell and timpani underscoring a funeral procession. This procession is interrupted by

the Black and Tans and the funeral bearers scatter, the coffin crashing to the ground and breaking open only to reveal not a body but an arsenal of weapons.

'People of Erin'. The second movement, scored for strings alone, in which the principal melody, played softly by the violas, incorporates the Irish song 'Eileen Oge' by Percy French and Houston Collison, accompanies a scene in which O'Shea has been taken to the rebels' farm hideout. He walks up a hill overlooking the sea to join one of his associates, Chris Noonan (Cyril Cusack), and during their conversation, Noonan reveals that he is a professional writer of Gaelic poetry, thus laying bare a more human side of his nature.

'The Black and Tans'. Opening *fortissimo* with the edgy woodwind figure heard in 'Dublin 1921', the music of the third movement accompanies the scene in which the rebels pose as British soldiers in order to rescue the badly beaten O'Shea, held captive by the Black and Tans in a lighthouse. When the real British soldiers arrive, however, the rebels are exposed. Be that as it may, O'Shea is rescued and a quieter, slower section ensues; we see Lenihan questioning the injured man in the back of a lorry as they furiously steer past an enemy vehicle. On learning that O'Shea has not given anything away to the British, Lenihan smiles to himself. After some loud agitated

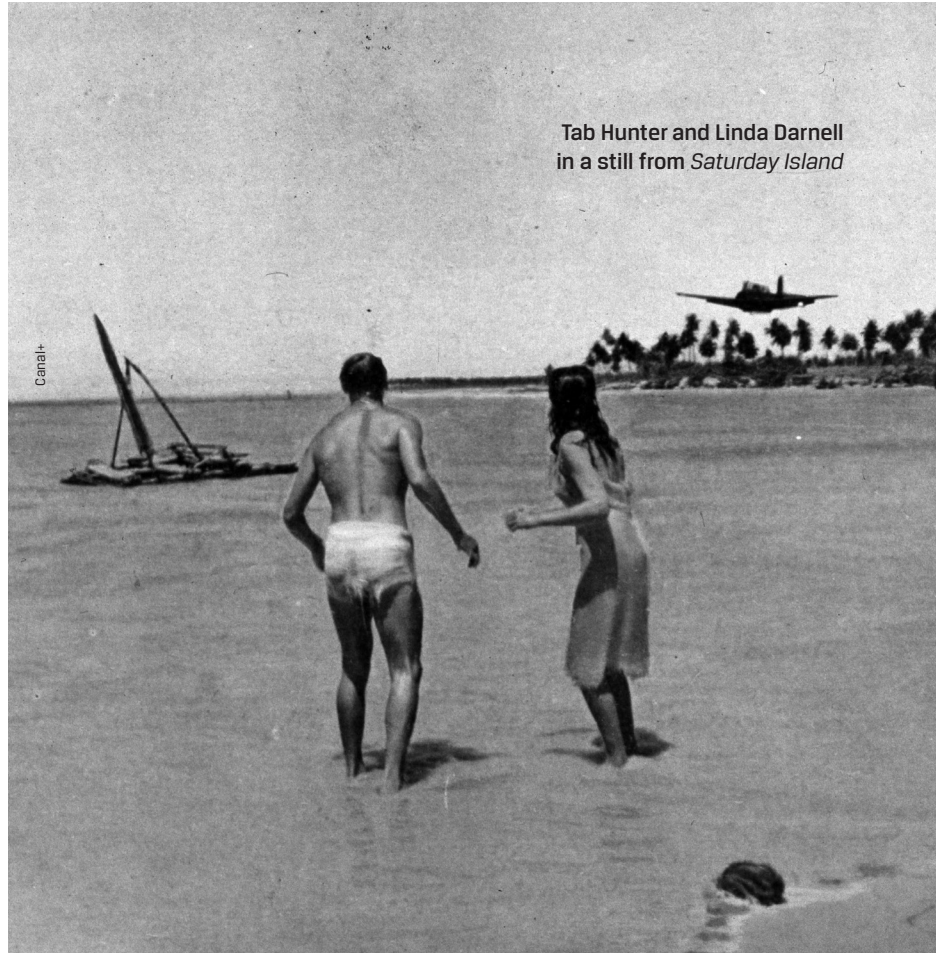
interjections in the brass and strings, a muffled *tremolando* pattern in the second violins and violas commences, leading to a rising scale passage in the violins, which brings the movement to an unsettled close.

'Professor Sean Lenihan'. The title of the fourth movement is somewhat misleading, as the music has nothing at all to do with Sean Lenihan, but it is the title employed on the original soundtrack LP. The music accompanies a love scene between O'Shea and Jennifer Curtis (Dana Wynter) at the top of the lighthouse. Curtis, daughter of a British military advisor, has been captured by the rebels who hope that the British will release the rebel sympathiser Lady Fitzhugh (Sybil Thorndike) in exchange for her. The main theme, softly intoned by solo violin and accompanied by the strings, underscores the couple's first kiss. After a climax, a more sinister motif appears and the movement ends with a short, menacing figure in the woodwinds. O'Shea realises that Jennifer has just used him in the hope that he will help her escape, but still feels that she is attracted to him.

'Trouble'. A sombre funeral march, played by the strings and punctuated by the timpani, gradually builds to a menacing climax at which the main theme, now doubled in the horns, is hammered out, imbuing the march with an almost Mahlerian aura. Lenihan has now



Tab Hunter and Linda Darnell  
in a still from *Saturday Island*



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heard that Lady Fitzhugh, as the result of a hunger strike while imprisoned, has died. In retaliation he decides that he must execute Jennifer Curtis. As Lenihan leads Jennifer outside to shoot her, O'Shea arrives, just in time to divert Lenihan from his task.

'Rebel to the End'. Beginning *pianissimo* with sustained notes in the double-basses and trumpets, over which three short accented notes from the remaining strings and horns are intoned, the music of the last movement admirably sets the mood for the troubled ending to the film. Crying out vociferously, O'Shea accuses the now deranged Lenihan of killing for the sake of killing and of having lost sight of the cause. The other rebels have come round to favouring the recently offered peace treaty, of which Lenihan wants no part. A short *forte* ascending scale in the violins underscores the moment when, to prevent him from killing Jennifer, O'Shea shoots Lenihan. A soft string passage begins as Lenihan falls to the ground and dies, and O'Shea throws his gun onto the beach, thus severing his association with the IRA. As the tide laps over the gun the sombre main theme returns and the end credits roll over a view of the ocean.

**The Ship That Died of Shame** (1955)  
*The Ship That Died of Shame* was a Michael

Balcon Production for Ealing Studios, directed by Basil Dearden. The screenplay, by John Whiting, Michael Relph, and Basil Dearden, was adapted from a short story by Nicholas Monsarrat (author of *The Cruel Sea*). Amongst the cast are Richard Attenborough, George Baker, Bill Owen, and Virginia McKenna. The story takes place during the bleak aftermath of the Second World War. To make ends meet, a crew of navy veterans, George Hoskins (Richard Attenborough), Bill Randall (George Baker), and Birdie Dick (Bill Owen), along with their boat, named 1087, are forced into smuggling black market goods across the English Channel. Trafficking in the fairly harmless fare of alcohol and tobacco soon leads to handling the more dangerous and financially rewarding cargo of automatic weapons and counterfeit money. The drama comes to a head when it turns out that a mysterious stranger, whom they have been asked to smuggle into England, hides a dark and harrowing secret, and one of the crew is unable to turn a blind eye to it. The story also underlines the ironic demise of a once heroic boat which, having triumphed in many wartime confrontations, has now been reduced to one of cheap smuggling escapades.

Over the 'Main Titles' (the score to which has survived), the ocean and the stern of the

boat 1087 visible in the background, Alwyn's broad, majestic theme is announced *fortissimo* in violins and flutes; it is underpinned by a pulsating figure in the clarinets and horns, punctuated by the remaining brass, timpani, harp, and percussion. A drop in dynamics leads to a melody in the bassoon, cellos, and basses, accompanied by shimmering violins and a liquid harp pattern. After a brief climax dynamics drop suddenly once more, and over a sustained high note in the violins a voice-over begins to prepare the audience for what is to follow. The cue closes *pianissimo* with descending phrases on the violins, accompanied by a muffled bass drum that abruptly breaks off.

#### **They Flew Alone (1941)**

*They Flew Alone* was Alwyn's second feature film assignment, following *Penn of Pennsylvania* (a suite from which you will find on *The Film Music of William Alwyn, Volume 3 – CHAN 10349*). The film was made for RKO Radio Pictures and produced and directed by Herbert Wilcox. The scenario and screenplay, based on the story by Viscount Castlerosse, were written by Miles Malleon. The story concerns the life and career of the famous aviatrix Amy Johnson (Anna Neagle) who during the 1930s made record-breaking solo flights around the world and captured the hearts and minds of

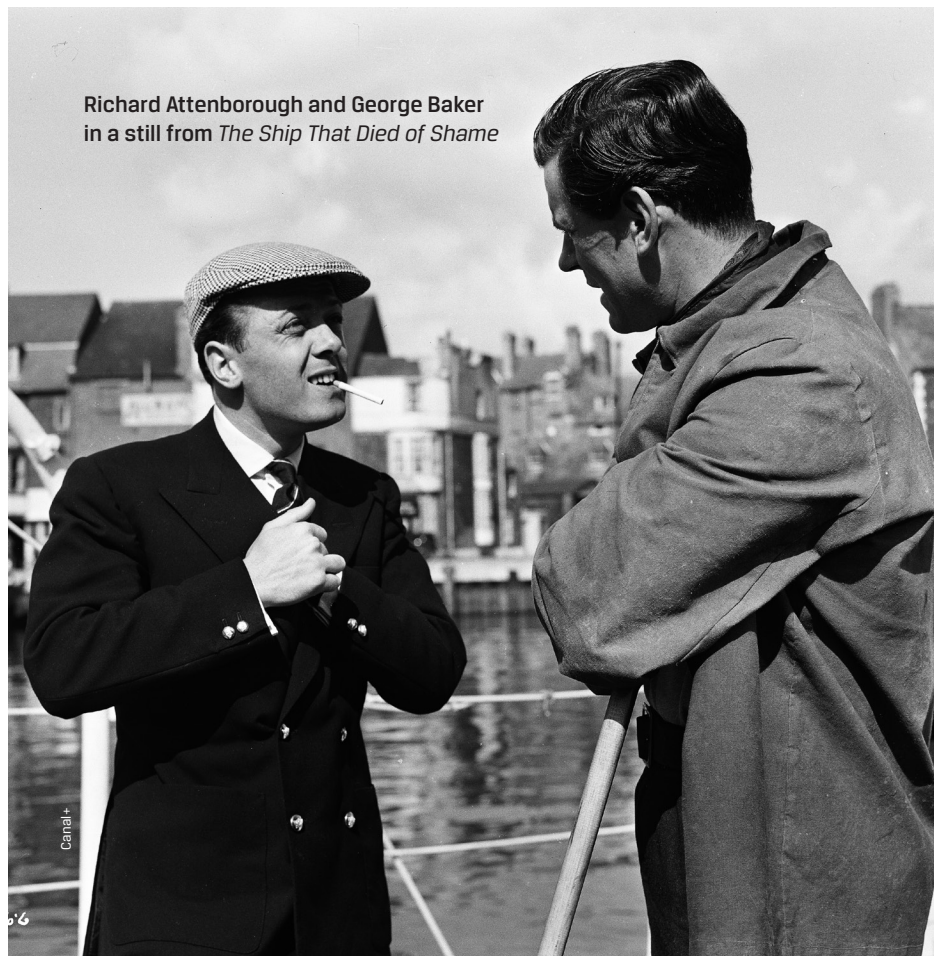
the British public. However, she has a rival, named Jim Molleson (Robert Newton), who after meeting her falls in love with Amy. They marry, but Jim has a serious drinking problem and this, coupled with his feeling of being overshadowed by the fame of his wife, takes a serious toll on the marriage; it eventually ends in divorce. Amy continues to make record-breaking flights but, sadly, when her plane suffers engine failure while flying over open water she is forced to bail out of it and is drowned.

From the score to this film Philip Lane has compiled a short suite in three movements which segue from one to the other. The main theme, which you will hear throughout all three movements, is subjected to various treatments as befits the action on screen.

'Prelude'. The main titles, superimposed over cloudy skies, commence with a brief *fortissimo* brass fanfare which immediately leads into a highly romantic, soaring melody stated in the violins. Towards the end of this movement, dynamics decrease and a gentle variant of the theme, in the strings accompanied by harp, takes us to the first scene, in which we see the exterior of the Yorkshire home of Amy's parents, the Johnsons.

'Nocturne'. The gentle romantic 'Nocturne' has been arranged for piano and orchestra. In the film a part of this music is heard as

Richard Attenborough and George Baker  
in a still from *The Ship That Died of Shame*



Camal +

a piano solo, performed in the Johnsons' home by Amy's mother, a musical sequence which is reprised later in the film's narrative. The main tune is stated by the piano, over a cushion of warm strings. The melody is then taken up *mezzo-forte* by the strings, underpinned by chords on the piano, woodwind, and brass. The music reaches an orchestral climax accompanied by decorative arabesques in the piano, but comes to a tranquil close. This is quickly followed by a rhythmic side-drum pattern which leads directly into the last movement.

'March'. The music featured in this movement is heard towards the very end of the film, shortly after Amy's death, as we see, superimposed over the ocean, an apparition of Amy delivering a stirring eulogy. This is followed by a montage of newsreel footage of the Women's Services. Here the main theme, first stated *mezzo-forte* by the clarinets over a repeated descending figure in the cellos and double-basses, appears in military guise. After a *fortissimo* climax the strings give a softer rendition of the theme. Momentum gathers and the main theme, played rousinglly by the full orchestra, blazes forth to arrive at a grandiose coda.

**Manchester Suite from 'A City Speaks' (1946)**  
As far as his composing career was

concerned the documentary film *A City Speaks* is pivotal in that it introduced Alwyn to the conductor John Barbirolli who would become not only a good friend, but a firm supporter of his music, giving the premiere of many of his works. On the soundtrack Barbirolli conducts the Hallé Orchestra, and later in the film they make an appearance performing Wagner's 'Ride of the Valkyries'. The film was directed by the celebrated documentary filmmaker Paul Rotha for Films of Fact, Rotha's own production company. It was commissioned by the Manchester City Council during the early years of the Second World War, filmed during 1945 - 46, and given a general release in 1947 as Manchester's Civic Film, *A City Speaks*. The film depicts scenes of contemporary life in Manchester during times of work and leisure; describes how the Council will address poor housing conditions, making comparisons between earlier times and the present day; demonstrates how the city has been transformed over many years; and looks to the future by way of the redevelopment of the City.

This particular film scoring assignment differed from the norm in that Alwyn composed a five-movement work for orchestra first (the manuscript of which still survives), which was then presented to the director for placement in the film. The normal



practice was of course that music would be supplied when the film had been completed. *Manchester Suite*, in five movements, was premiered on 30 November 1947 at the King's Hall, Belle Vue, Manchester by the Hallé Orchestra conducted by John Barbirolli. It runs as follows:

'Prelude'. As the main titles commence a timpani and percussion roll herald a solemn, stately melody presented *forte* by the horns. This is then partially repeated *fortissimo* by the full orchestra. A drop in dynamics leads to a tranquil coda in the strings.

'March'. A brisk march, in which flutes, oboes, and violins provide a light-hearted theme underpinned by a stately melody in the clarinets, bassoons, and violas, accompanies scenes of workers leaving their factories for home, busy printing presses, and general scenes of industry in full swing. The March concludes with triumphant panache.

'Interlude'. A lively, bustling figuration accompanies scenes of the gas and electrical industries, which are followed by a calmer and quieter section in which flutes, oboes, and clarinets, trumpets, celesta, and harp take us out of the city and into the open countryside. A warm, romantic theme appears in the strings as the camera pans across a reservoir. A gentle solo violin melody accompanies a hillside view and the planting

of fir trees. With further rural scenes the movement draws to a close, a *pianissimo* phrase on the trombones and trumpets, accompanied by high strings, leading to a *pianissimo* chord in the violas, cellos, and basses.

'Scherzo'. A gossamer scherzo, its principal motion provided by the woodwind, depicts Manchester at play, the citizens of the City enjoying recreational activities. A robust theme in the cellos accompanies scenes of people pouring out of their offices and factories, additional scenes showing the fire service and laundries in action. This scurrying movement ends almost in a whisper.

'Finale'. A side-drum roll introduces a short phrase in the horns, repeated in the flutes, oboes, and trumpets, which usher in the cellos, then the violins, in a rising pattern. To this accompaniment we see a model of what Manchester will be like in the future. The commentary emphasises the pride which Manchester takes in her workmanship. A broader theme in the full orchestra is followed by a quieter section in which we first see shots of the hospital, then the slums, the commentary remarking that 'this is our new fight, and the very foundation of happiness should be free to all... the lessons of yesterday shall not be forgotten for our

plans for tomorrow'. As an aerial camera pans over the city the solemn, stately melody first heard in the 'Prelude' returns *mezzo-forte* in the horns over a sustained chord in the strings. A brief fanfare in the trumpets and trombones, punctuated by side drum, heralds a complete statement of this melody, played *fortissimo* by the full orchestra, which leads to a dramatic and majestic conclusion. As the final few bars sound, we see a shield bearing a dedication to the citizens of Manchester.

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A broadcasting orchestra based in Salford, the **BBC Philharmonic** performs at The Bridgewater Hall, Manchester, tours the North of England, and welcomes audiences in its recording studio at MediaCityUK. It gives more than a hundred concerts each year, nearly all of which are broadcast on BBC Radio 3, the BBC's home of classical music. It also appears annually at the BBC Proms. Champion of British composers, the orchestra works with world-class artists from a range of genres and styles, and in 2014 revived BBC Philharmonic Presents, a series of collaborations across BBC Radio stations, showcasing its versatility and adventurous, creative spirit. It is supported by Salford City Council, which enables a busy, burgeoning Learning and Outreach programme within

schools and the local community. Working closely with the Council and other partners, including the Royal Northern College of Music, Salford University, and Greater Manchester Music Hub, it supports and nurtures emerging talent from across the North West.

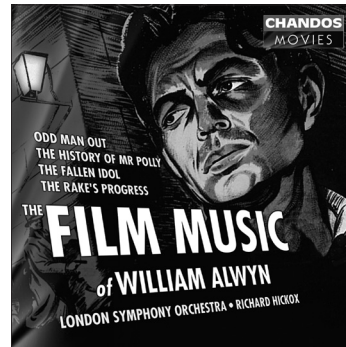
The BBC Philharmonic is led by its Chief Conductor, Juanjo Mena, whose love of large-scale choral works and the music of his home country, Spain, has produced unforgettable performances in the concert hall and on disc. Its Principal Guest Conductor, John Storgårds, recorded a Sibelius symphony cycle with the orchestra in 2013 to much critical acclaim. The distinguished Austrian HK 'Nali' Gruber is Composer/Conductor and led the orchestra in a residency at the Wiener Konzerthaus in 2013. Its former principal conductors Gianandrea Noseda and Yan Pascal Tortelier also return regularly. Internationally renowned, it frequently travels to the continent and Asia, where the dates which had been cancelled when a tour of Japan was cut short by the catastrophic earthquake and tsunami in 2011, were completed in 2014. Having made more than 250 recordings with Chandos Records and sold around 900,000 albums, the BBC Philharmonic, along with the remarkable pianist Jean-Efflam Bavouzet and conductor Gianandrea Noseda, won the 2014 *Gramophone* Concerto Award.

The British-born 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. Having studied with Colin Metters at the Royal Academy of Music, where he was appointed Associate in 2002, he became the first ever 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 Nacional de España, Orquesta Sinfónica de Galicia, WDR Rundfunkorchester Köln, Das Berner Symphonieorchester, Auckland Philharmonia Orchestra, Allgemeine

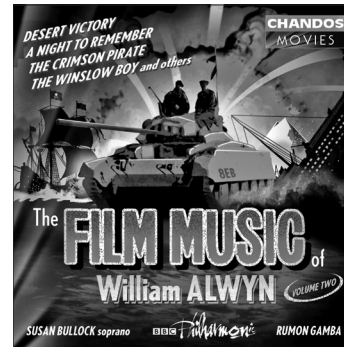
Musikgesellschaft Basel, and Residentie Orchestra The Hague.

A champion of new music, he has given several high-profile premieres. Following his successful opera debut conducting *Candide* at English National Opera, he returned in spring 2011 for the world premiere of Nico Muhly's *Two Boys*. He has conducted national premieres of Poul Ruders's *Dancer in the Dark* and Mark-Anthony Turnage's *Blood on the Floor* and *Scherzoid*, the world premiere of the Viola Concerto by Brett Dean, with the composer as soloist with the BBC Symphony Orchestra, and the Australian premiere of the original version of Sibelius's Symphony No. 5, with the Queensland Symphony Orchestra. As an exclusive Chandos artist, Rumon Gamba has made numerous recordings, including several award-winning and Grammy-nominated CDs in the acclaimed Chandos Movies series.

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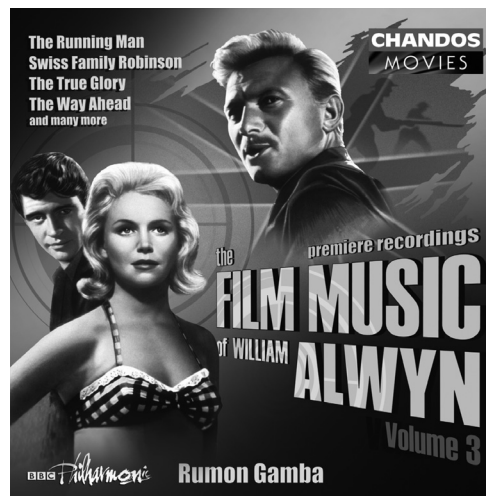


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**Recording producer** Mike George

**Sound engineer** Stephen Rinker

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

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**WILLIAM ALWYN** (1905–1985)  
VOLUME 4

PREMIERE RECORDINGS

- |       |  |                   |
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| 1–4   | <i>SUITE FROM 'THE BLACK TENT'</i> (1956)<br>RECONSTRUCTED AND ARRANGED BY PHILIP LANE                         | 15:21             |
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| 9–11  | <i>SUITE FROM 'THE MASTER OF BALLANTRAE'</i> (1953)<br>RECONSTRUCTED AND ARRANGED BY PHILIP LANE               | 5:52              |
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