

# Music & the BBC

## 3. Radio in the digital era

Professor Jeremy Summerly



UK Theme  
BBC Radio 4  
1978 - 2006

arr. Fritz Spiegl, orch. Manfred Arlan

Early one morning (motivic intro material)  
Rule Britannia  
Danny Boy / Annie Laurie

**Drunken Sailor / Greensleeves**  
**Men of Harlech / Scotland the Brave**

Early one morning  
Rule Britannia  
(with invasions from Trumpet Voluntary)



# This is BBC Radio 6 Music #

# Right now, it's *The Freak Zone Playlist* #

Hello, and welcome to *The Freak Zone Playlist*.

I'm Stuart Maconie and tonight the show's been put together by the experimental electronic musician Cristian Vogel, and is inspired by his concept of 'wonky'.

His new album's called the *Rebirth of Wonky* and he'll be along shortly to tell us exactly what he means by that. But let's kick off with a track from that new record. This is 'Acido Amigo'.

# 'wonky' music by Cristian Vogel #





## BBC Radio 6 Music trail

It's a weird time for concepts like genre.

It's important to try and explore all styles of music.

I listen to different types of music 'cause I like different types of music.

It's fine to be into Abba and the Sex Pistols.

There's no limitations – old and new.

It's really more about the mood.

People are so much more complicated and need so many more things out of music.

I just like to listen to some really banging hip hop that gets my strut on, really.

BBC Radio 6 Music: for the music fans.

It's just like everything you want out of music in one place.

## BBC Radio 6 Music trail

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## BBC Radio 6 Music trail – **adapted for Radio 3**

It's a weird time for concepts like genre.

It's important to try and explore all styles of music.

I listen to different types of music 'cause I like different types of music.

It's fine to be into **Abba/Beethoven** and **the Sex Pistols/Beamish**.

There's no limitations – old and new.

It's really more about the mood.

People are so much more complicated and need so many more things out of music.

I just like to listen to some really banging **hip hop/minimalism** that gets my strut on.

BBC Radio **6 Music/3**: for the music fans.

It's just like everything you want out of music in one place.

## **BBC Radio 3 trail – adapted by JS**

It's a weird time for concepts like genre.

It's important to try and explore all styles of music.

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It's fine to be into Beethoven and Beamish.

There's no limitations – old and new.

It's really more about the mood.

People are so much more complicated and need so many more things out of music.

I just like to listen to some really banging minimalism that gets my strut on, really.

BBC Radio 3: for the music fans.

It's just like everything you want out of music in one place.



*Private Passions*

Radio 3, April 1995 onwards

presented by Michael Berkeley

(signature tune 'The Wakeful Poet' by Michael Berkeley)





[2015 Mona Siddiqui]

My guest today is really rather unusual, but in the best sense of the word, because she's a female Muslim theologian.

Mona Siddiqui was born in Karachi, but she moved to Britain with her family at the age of 4 and was brought up in Huddersfield.

We had a music teacher who used to play classical music when the children marched into the assembly hall and one of the pieces was this one, and I think I took to it because of the piano.

In fact, I remember saying to my eldest son when he was about 7 or 8 – he started the piano at school – and he said I don't really want to practice any more, and I said just stick with it: it's not cool now, but give it another 10 years it'll be the coolest thing you've learnt. And he keeps reminding me of that, which is great.

# Tchaikovsky Piano Concerto no. 1 #



[2019 Ken Loach]

You've used, Ken, music to great effect in all your films, but actually not classical music. Why is that?

Well, I think music can undermine a film if you're not careful.

Music is often used to add something that isn't there in the story, in what's on the screen, and we've always tried to avoid that.

Yes, one can think of films where it's almost like wallpaper over the cracks.

Yes, and really that's cheating, you know. It should be within what's on the screen.

And I think music can put another thought in your head or another sense in your head, but I don't think you should use it to recreate what you haven't managed to get in the film.



[1996 John Peel]

Now the next piece you deliberately wanted as a surprise.

Well, I occasionally listen to records that I know, but not very often, because I'm just more interested in hearing things that I've not previously heard. In the same way that I don't read old newspapers. I know that's rather a flippant comparison really – no kind of comparison at all – but I would sooner, yes, by and large, hear something unfamiliar.

So you've asked us to suggest something – you've asked me to suggest something. And I went through various things which I thought might interest you, John, I mean Ligeti and this American composer Conlon Nancarrow, who's something of a recent discovery for all of us, it has to be said. You'll probably feel that it's not quite like anything else you've ever heard before. That's certainly what I think.

# Nancarrow Study for Player Piano 21 ('Canon X') #

That's spectacular stuff that, isn't it? I'd play that on Radio 1 if I had a copy of it.

Well, we'll try and get you one...



# BBC Radio 2 – John Dunn #

Good evening.

# ‘Imogene’ by Les Reed & His Orchestra # Fritz Spiegl’s my guest this evening; Fritz, good evening to you.

Hello, good evening.

I get the impression, just turning over to pop music for a moment, that you’re not too keen on pop.  
I seem to remember a letter that you wrote to *The Times* and you talked about ‘pandering to the majority’;  
I thought, what’s wrong with that?

Well, I think I have this theory that what everybody likes is bound to be bad.

That’s a very snobbish remark, Fritz.

It’s a terrible remark, but I think we ought to go the other way. It’s my fault – I have a closed pair of ears; they close up.  
I have a total allergy to the 20th century as far as music’s concerned.  
There’s some lovely tunes, but that constant hammering, the drumming that really goes right through my head.  
And if it happened in a factory, if that kind of noise happened in a factory, people would walk out,  
they would go on strike because of the constant hammering. Yet it seems to be permitted in pop music.

Well, talking of the lovely melodies, you mentioned the Royal Liverpool Philharmonic Orchestra  
in which you played the 1st Flute for 15 years.

Let’s put the two together, because we have the ‘Dance of the Blessed Spirits’ (which seems rather appropriate)  
played by your good self, and here it is. # Gluck’s *Orfeo & Euridice* played by Fritz Spiegl #



## Art Garfunkel 1988

You and Paul Simon went to the same school, so were you actually friends before you were singing partners, or did you become friends through singing?

The two were in sync: we met each other at age 11, and he was the funniest person in the neighbourhood and the most lively, and so both of us locked onto each other as the live wires around here.

But when the split came, was that a conscious decision on your part or was there some sort of a row that precipitated it?

It was a conscious decision to do what comes natural and to, most of all, try and feel good about one's day-to-day life. We made that *Bridge over Troubled Water* album with less than great goodwill in the studio. There was petty bickering and the things that happen when the juice of a co-operative team becomes juiceless. And so, even though the results are good – and I'm proud of that album, I think it's quite musical – and I was sure that Paul felt the same way I did, which was we don't care to do this again for a while when this is over. We seemed to be more different than we are similar.

So, musically you had drifted apart is what it really amounts to.

Yeah, we're different.



## Patrick Moore 1989

### # Patrick Moore's *Halley's Comet March* #

Tell me about *The Sky at Night*. It began in 1957: was it your idea?

It began with an idea not from me but from Paul Johnstone, the television producer. He had the idea of creating a programme which we were going to call *Star Map*, and altered straight away to *The Sky at Night*. And the BBC approached me. You see, we actually began in April 1957, and in October of the same year I was still doing it. And, of course, up went Sputnik 1, the first Russian artificial satellite, and I just happened to be the man in possession, which is why I'm there now.

There is a little tune, which you might well recognise; marvellous piece of music that has introduced virtually, I think, every *Sky at Night* from the beginning.

Yes, we've only used another tune once, and that was on our last *Halley's Comet* programme when we played ourselves out with my own march 'Halley's Comet' that you played at the start of this programme. Otherwise, we've always used the same one: Sibelius 'At the Castle Gate' from the Suite *Pelléas and Mélisande*.

### # Sibelius 'At the Castle Gate' #







## **Margaret Thatcher**

If I get to the country for the weekend  
and I just want to get away from politics  
I go straight to the record player  
and I put on the 'Emperor' Concerto – Beethoven

**Beethoven Piano Concerto No. 5 in E flat**





## **John Major**

The first time Norma and I ever went out together  
was to a gala at Covent Garden  
I'd had very little sleep  
and the gala went on a very long time  
and Joan Sutherland came on to sing  
the 'Mad Scene' quite late at night  
and as she began to sing it I nodded off  
and how our relationship survived that  
I'm never sure

**Donizetti 'O giusto cielo' (*Lucia di Lammermoor*)**





## **Tony Blair**

The song which is 'Memories of the Alhambra' is a song played by a friend of mine who's a flamenco guitarist – Paco Peña and he very kindly tried to teach me how to play it  
I'm not really expert enough to do it at all but it is a beautiful piece

**Tárrega *Recuerdos de la Alhambra***





## **Gordon Brown**

I stay in a village outside Edinburgh  
and look over both the Forth Bridge and the sea  
and this Bach Suite No. 3 in D  
gives all the sense of freedom  
that looking out on the sea and the hills on  
another side actually gives you  
and when I came to London  
and went to one or two concerts  
when I first became an MP  
Bach I really did think was superb

**Bach Orchestral Suite No. 3 BWV 1068**





## **David Cameron**

Well this is 'Tangled up in blue' by Bob Dylan  
I think this song is him at his most poetic  
and I think the sound of the audience  
listening to him and responding  
would help me feel less alone  
on my desert island

**Bob Dylan 'Tangled up in blue' (*Real Live*)**



## Theresa May

The piece I've chosen I've chosen because it's from *The Magic Flute* which is my husband's favourite opera and I think I'd like something that I can try to sing to I can't sing but on a desert island on my own it's not going to matter how I sing but hearing somebody else sing this well is just sensational

**Mozart Queen of the Night aria (*Die Zauberflöte*)**





## **Boris Johnson**

This is Brahms' *Variation on a Theme by Haydn*  
I particularly remember it because I was  
desperately ill as a child and my father  
came and played it endlessly  
on the record player when I was recovering  
for years I didn't know what it was  
it was in the wrong sleeve in the album  
I thought it was Elgar and it's not  
it's Brahms

**Brahms 'St Anthony' Variations, op. 56a**



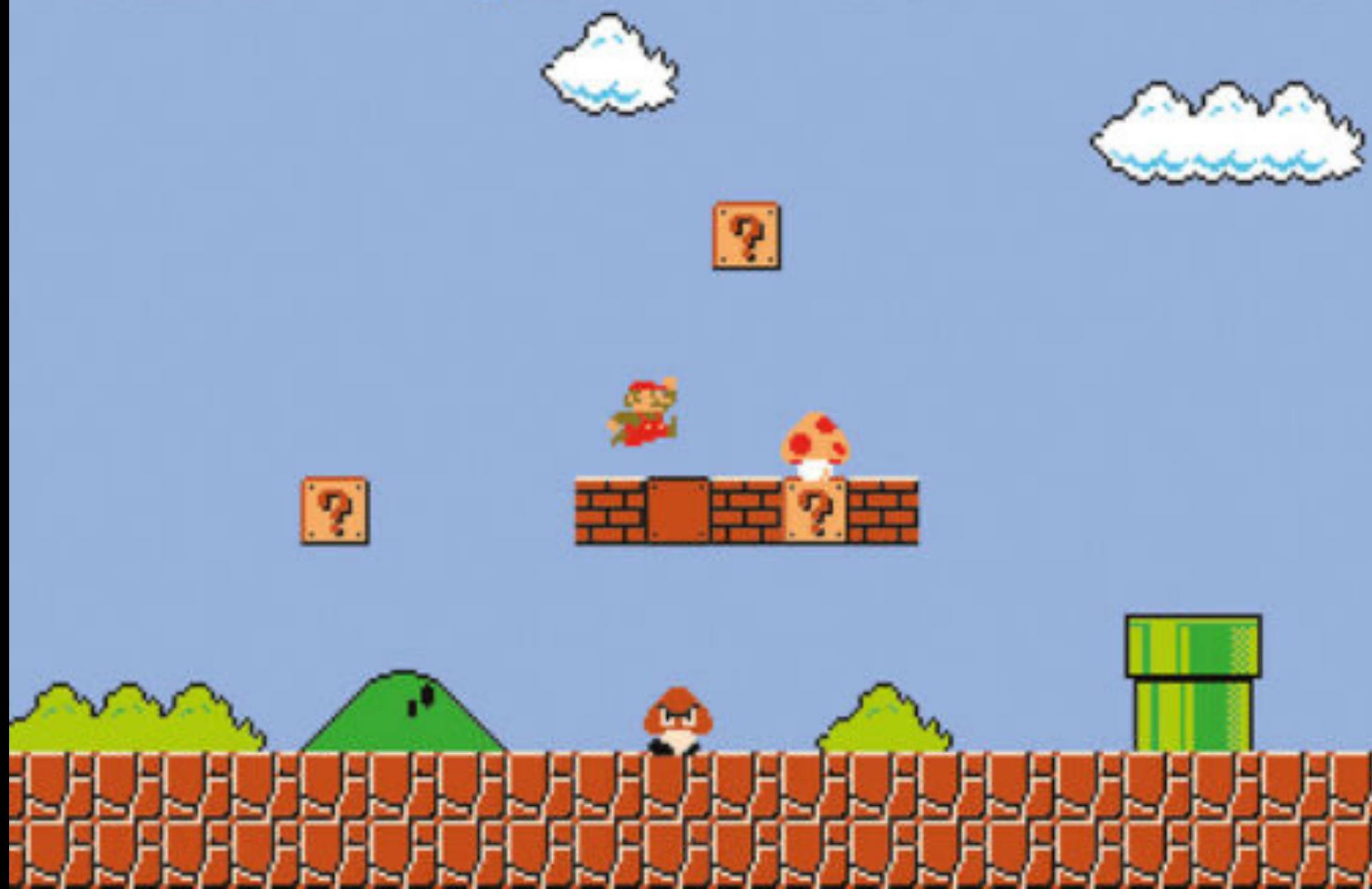


MARIO  
000000

100

WORLD  
1-1

TIME  
375





*Music Machine*  
4 January 1994  
to  
2 April 1999

Verity Sharp



Tommy Pearson



Steve Martland  
*Principia*  
1989



# Maurice Ravel's *Tzigane*, premièred by violinist Jelly d'Arányi in 1924





Nina Simone  
My baby just cares for me



Robert Schumann  
*Liederkreis*, op. 24 no. 1



Julius Drake – *Inside Music*

This is a song – ‘My baby just cares for me’ –  
and you can hear her passion for Bach  
in the riff that happens in the middle of the song,  
but I think it’s also quite clear that she knew her Schumann.

‘Morgens steh’ ich auf und frage’ ... ‘My baby don’t care for shows’



*Late Junction* 14 December 2017 Radio 3  
featured a cover of *Silent night* by

Cumbrian singer Natalie Sharp (aka Lone Taxidermist)

and French-born guitarist Jean-Hervé Péron,  
founder of the German rock band FaUSt







**RAJAR – Radio Joint Audience Research**  
(March 2020, subsequently suspended)

Radio 2	16 %	11.2 hours
Radio 1	5.6 %	6.2 hours
Radio 6 Music	2.4 %	9.2 hours
Radio 3	1.3 %	6.7 hours
Radio 1extra	0.4 %	4.1 hours
Asian Network	0.3 %	6.6 hours
Classic FM	4.2 %	7.5 hours
Scala Radio	0.2 %	6.6 hours





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CHRIST CHURCH  
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*Free and open to all  
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Starting at 3pm*

# Choral Evensong

St Luke's Church

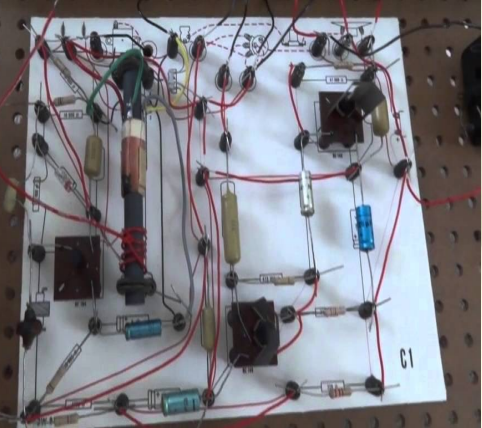
Sung by St Luke's Choir  
Director of Music Jeremy Summerly  
Organist Rupert Jesscoat

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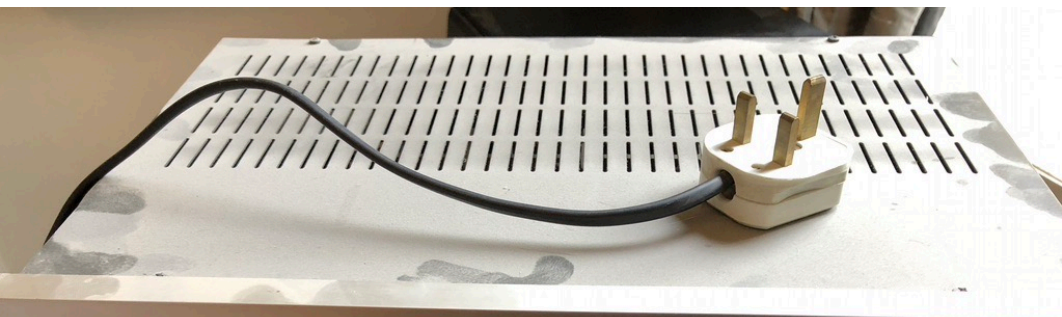
[www.chelseaparish.org](http://www.chelseaparish.org)

The PCC of St Luke's Church is a registered charity No. 122802









## House of Commons

Tuesday 24 October 1995

- Michael Fabricant: Classic FM has occasionally been dismissed as lightweight or frivolous: a constant diet of *The Four Seasons* and the *1812 Overture*, pundits have said.  
Nothing could be further from the truth.  
While I level no criticism at either Vivaldi or Tchaikovsky...
- John Whittingdale: (I am sure they will be relieved.)
- Michael Fabricant: (I am glad to know that I have support on the government benches.)  
...every listener can now find something  
in the 23,000 tracks on the playlist.