Carl Davis (1936-) grew up in the New York of the 1940s and 1950s – that period of intense creative activity in ballet, modern dance, musicals and opera – all of which he absorbed with delight! However, a committed Anglophile from childhood, he moved to London in 1960.

Specialising in radio, T.V., film and theatre, Carl Davis' successes include *The World at War* (Thames 1973); *Hollywood* (Thames 1980); *Goodnight Mr. Tom* (ITV 1999); *Pride and Prejudice* (BBC 1996) and recently *Cranford* (BBC 2007) and a sequel in 2009. His feature films include *The French Lieutenant's Woman* and Ken Russell's *The Rainbow*.

In 1980 a new period began with the creation of scores for silent films beginning with *Napoleon* and continuing with a series of scores for silent film classics commissioned by Channel Four. In 1981, he collaborated with Barry Humphries on his *Last Night of the Poms* recently revived for a five-city tour in September and October, 2009. In 1991, he collaborated with Sir Paul McCartney on his *Liverpool Oratorio* commissioned for the 150th Anniversary of the Royal Liverpool Philharmonic Orchestra.

The 1980s also saw the world of ballet opening up to him, with Gillian Lynne's *A Simple Man* (1987) for the BBC and The Northern Ballet Theatre as well as *A Christmas Carol* (1992); *Aladdin* for Scottish Ballet (2000) which was recently revived in Tokyo by The National Ballet of Tokyo with new choreography by David Bintley; *Cyrano* (2007) choreographed by David Bintley for Birmingham Royal Ballet. This ballet has been revived in the autumn of 2009, culminating in several performances at the Sadler's Wells.

Carl Davis recently completed a full length score for *The Lady of the Camellias* for the National Ballet of Croatia, choreographed by Derek Deane who also conceived and choreographed *Alice in Wonderland* (1996) for the English National Ballet. *Aladdin*, *Alice in Wonderland* and *Cyrano* are available on CD.

Carl and Jean Davis have been collaborating with their daughter, Hannah on a series of full-length feature films. First, *Mothers and Daughters* in 2004 and second, *The Understudy* in 2008. The DVD of *Mothers and Daughters* is available from the Carl Davis Collection as well as the soundtrack recording of *The Understudy*.

In 2005 Carl Davis was awarded the CBE (Hon.) for the significant contribution he has made to the world of music as both composer and conductor over the years.

In 2009, Carl Davis and his wife Jean, together with Charles Padley, formed the Carl Davis Collection.

August, 2009

Website: **www.carldaviscollection.com**

CARL DAVIS COLLECTION

CARL DAVIS

NEW RECORDING OF THE SCORE FROM THE TV SERIES
PLUS ORIGINAL SONGS AND SPEECHES FROM WWII

THE WORLD AT WAR

THE WORLD AT WAR

1. **Speech:** "A State of War" - Neville Chamberlain *(0:44)*
   Recorded September 3rd, 1939
2. **THE WORLD AT WAR**
   Main Theme & German March *(3:56)*
   (Carl Davis – Published by EMI Music)
3. **GRACIE FIELDS**
   Wish Me Luck as You Wave Me Goodbye *(2:34)*
   Broadcast & recorded with the British Expeditionary Force "somewhere" in France, November 1939
   (Park/Parr-Davies - Published by Chappell Music)
4. **ARTHUR ASKEY**
   (We're Gonna Hang Out) The Washing on the Siegfried Line *(2:33)*
   Orchestra conducted by Ronnie Munro
   Recorded in London, November 1939
   (Kennedy/Kennedy/Carr - Published by Peter Maurice Music)
5. **CHARLES TRENET**
   Boum *(2:32)*
   Recorded in Paris, 1939
   (Charles Trenet - Published by SDRM/Music 1 Ltd)
6. **FRANCE FALLS**
   Suite: The Maginot Line / Paris Demo / Mobilisation / The Ardennes / Panic in Paris / Prisoner / Refugees / Hitler in Paris *(10:53)*
   (Carl Davis - Published by EMI Music)
7. **Speech:** "We Shall Go On to the End" - Winston Churchill *(0:31)*
   Recorded June 4th, 1940
8. **THE BILLY COTTON BAND**
   Adolf *(2:46)*
   featuring vocal by Alan Breeze
   Recorded in London, September 15th, 1939
   (Mills - Published by EMI Music)
9. **LALE ANDERSON**
   Lili Marlene *(3:14)*
   Chorus & orchestra conducted by Bruno Sealer-Winkler. Recorded in Berlin, 1939
   (Schultz/Leap - Published by Peter Maurice Music)
10. **RED STAR** *(4:07)*
    (Carl Davis – Published by EMI Music)
11. **THE RED ARMY CHOIR**
    The Red Army is the Strongest *(2:41)*
    Conducted by A. Alexandrov
    Recorded in Moscow in the 1940s
    (V. Soloviev-Sedoi/M. Matousovski)
    ℗ 2001 FGL Productions.
12. **Speech:** El Alamein address to the Troops - Field Marshal Montgomery *(0:28)*
    Recorded August 13th, 1942
13. **IRVING BERLIN**
    This is the Army. Mr. Jones *(2:19)*
    Recorded in London, November 22nd, 1943
    (Irving Berlin - Published by Warner Chappell)
14. **G.I. BLUES** *(3:05)*
    (Carl Davis - Published by EMI Music)
15. **ANNE SHELTON**
    Coming in on a Wing and a Prayer *(2:44)*
    Recorded in England, July 1st, 1943
    (Adamson/McHugh - Published by EMI United Partnership)
16. **Speech:** D-Day Announcement - General Eisenhower *(0:21)*
    Recorded June 6th, 1944
17. **ARNHEM AIRLIFT** *(1:03)*
    (Carl Davis - Published by EMI Music)
18. **WARSAW AFTERMATH** *(2:34)*
    (Carl Davis - Published by EMI Music)
19. **FLANAGAN AND ALLEN**
    Run Rabbit Run *(2:44)*
    With The Harry Bidgood Orchestra
    Recorded in London, September 29th, 1939
    (Gay/Butler - Published by Noel Gay/Campbell Connelly)
20. **CARROL GIBBONS**
    I'm Going to Get Lit Up (When the Lights Go On Up London) *(2:32)*
    With The Savoy Orpheans
    Recorded in London, April 19th, 1943
    (Hubert Gregg - Published by Peter Maurice Music)
21. **TURKEY SHOOT** *(4:44)*
    (Carl Davis - Published by EMI Music)
22. **NOEL COWARD**
    London Pride *(3:24)*
    Orchestra Conducted by Carroll Gibbons. Recorded in London, June 1941
    (Coward - Published by Chappell Music)
23. **VERA LYNN**
    When They Sound the Last "All Clear" *(3:21)*
    With Mantovani and his Orchestra
    Recorded in London, November, 1941
    (Hughes/Elton - Published by Dash Music)
24. **BLOOD, SWEAT AND TEARS** *(3:46)*
    (Carl Davis - Published by EMI Music)
25. **Speech:** "Their Finest Hour" - Winston Churchill *(0:23)*
    Recorded June 18th, 1940
26. **RECKONING**
    Freed Prisoners / Missing People *(3:20)*
    (Carl Davis - Published by EMI Music)
27. **THE WORLD AT WAR**
    End Titles Theme *(1:07)*
    (Carl Davis - Published by EMI Music)

Original score from the TV Series The City of Prague Philharmonic Orchestra
Composed and conducted by Carl Davis

Produced by **James Fitzpatrick** Associate Producer: **Paul Wing** Executive Producer: **Reynold da Silva**
Recording Engineer: **John Luard Timperley** Assistant Engineer: **Jan Holzner**
Recorded at Barrandov Smecky Soundstage, Prague – August 2003
Mixed to analogue by **John Timperley** at Copthorne Studios, Maidenhead
Editing and mastering: **Gareth Williams**, SRT, Cambridge
Tracks 3,4,5,8,9,13,15,19,20,22,23 from original sources remastered by **Gareth Williams**
Orchestral leader: **Leos Cepicky** Pianos: **Jaraslav Saroun** and **Jaraslava Eliasova** Soprano & alto saxophones: **Pavel Fiedler**
Tenor saxophone: **Katerina Stupkova** Organ: **Gareth Williams**
Orchestral contractor: www.tadlowmusic.com
Original WWII recordings mastered by **Gareth Williams**, SRT, Cambridge

Thanks must go to the following whose enthusiasm brought about this recording: Phil Bird at FremantleMedia Enterprises, Paul Wing and especially Jean Boht.

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Thirty years after the creation of *The World at War* TV series, I was once more staring at the enormous pile of music composed for this project. In the event, I decided not to 'improve' on what was done, but let it stand.

The four symphonic movements arranged for the 1973 Decca album proved to have a very interesting orchestration - no flutes, no trumpets and no harps - rather austere - I liked it! But what of the rest? Sifting through the twenty six episodes in their brown envelopes, I found mostly short pieces but with the occasional longer cue. The third episode, the *Fall of France,* seemed to me particularly cohesive and I thought it would be of interest to have at least one complete episode and this was one where the score seemed to tell the whole story. I had two other aims even before I opened an envelope, to record the *Mazurka* I wrote for the *Polish Ghetto* uprising, and an extended sequence called *Turkey Shoot*, describing the flight patterns from an aircraft carrier in the Pacific and the long wait for the return of the plane and crew.

There was a peculiar aspect to recording this score in Prague. *The World at War* series had such a global spread, forcing me to think of where, stylistically, the title theme should be placed. I decided to give it a Czech flavour, thinking that this country was one with democratic aspirations, seldom achieved, and was placed strategically between East and West.

In the seven years that followed the release of this CD, *The World at War* series shows no signs of dating or losing public interest. The title music together with those strong images of faces dissolving through flames is seldom far from my thoughts. As we approach a sequence of the 70th year anniversaries, this CD of songs and speeches featured in the series remain moving and relevant.

Carl Davis
January 2010, London

THE WORLD AT WAR

Music & Songs

There has never been anything quite like the popular music of the Second World War. At a time when men tortured, maimed and killed each other with a savagery unparalleled in history, British and American songwriters were still exploring territory marked out in peacetime by musical guides who thought that the worst thing that could happen to a young man was that "when a lovely flame died, smoke could get in his eyes".

Most of the actual soldiers' songs were of course never recorded, like:

"There is a street in Cairo,
Full of sin and shame
Shari Wag El Barka
Is the bastard's name"

Or

"I'd love to be a WOP/AG and fly all over Germany,
And get shot up to buggery…"

Too obscene. Too irreverent. Too vulgar. These songs live only in old soldier's memories.

There was a gap between publicly acceptable songs and what the troops actually sang, because there was a gulf between life back home and life in the front lines. Combat troops died horribly in battle; in Britain, more civilians were killed in traffic accidents than by Hitler's bombs. No wonder soldier and civilian had different wars.

So, the civilians sang songs like *Thanks for a Lovely Weekend*, *We'll Meet Again*, *Run Rabbit Run* – 1930s songs in khaki – because they were comfortable, familiar, cosy…and the troops listened to them too. They were reminders of a life less dangerous and awful than the one they were living and sometimes they really did console themselves with the thought of the *Last All Clear*. These songs may seem intensely British, yet *Lili Marlene*

is a shamelessly sentimental German ballad confected in the 1930s.

Music crossed the border in the other direction too. An arrangement of (*We're Gonna Hang Out*) *The Washing on the Siegfried Line*, featuring diving Stukas and fleeing British, was much played on the German radio in the summer of 1940. Later it was played less often. Two French songs of the period, Maurice Chevalier's *Paris Sera Toujours Paris* and Charles Trenet's *Boum* reflected the innocence and naivety, that was not to last, of the French and the British at the start of World War II in the period called "The Phoney War".

Original music of the war years is consistently woven into the fabric of *The World at War* television series: *It's a Lovely Day Tomorrow,* as the Burmese monsoon pours down, *Strike up the Band* as the American war production machine begins to move; *Adolf Hitler's Favourite Flower is the Simple Edelweiss* as the Fuhrer and Eva Braun play at being an ordinary German couple. Here the songs play their parts by being, recognisably, music of the time.

Carl Davis' music, written specifically for the series, works differently. It is knowing music: the war is over, we know what happened, how it ended and the music reflects that knowledge.

For the composer, the problem was how to steer a course between the dangers of simply re-working the music of the 1940s or, on the other hand, deploying all recording and orchestral resources of the 1970s, yet the result had to be more than just background score.

The solution was to employ a mixture of idioms: 1940s pastiche, to comment ironically and a musical language consciously derived from Bartok, Martinu and Shostakovich, to cope with the demands of sustained, large-scale emotions and events. The music is quite deliberately intended to be "unheroic". In some of the selections it is played by full symphony orchestra but minus "bright" instruments like trumpets and flutes, in others it is scored in its original form for small ensemble and chamber groupings, making use of "unheroic" instruments such as clarinet, piano, accordion and organ.

The four symphonic arrangements include *The World at War Theme* – the dark and dramatic main title music of the series which is punctuated by the march theme associated with the German *Wehrmacht* in its hours of victory and defeat. *G.I. Blues*, with a telling tenor saxophone solo, is the music evoked whenever things go badly for the Americans – when they are defeated in battle, bored and lonely, or just waiting for trouble. *Red Star* is the music for Russia – melancholy, even when triumphant. *Blood, Sweat and Tears* is an amalgam of the swagger of the Eighth Army in the desert, the irony of the *Afrika Korps* marching song, and the exuberance of the *D-Day March*.

Four other selections feature Carl Davis' original chamber scoring. The suite from episode 3, *France Falls*, features a melancholy melody for alto saxophone and piano interrupted with more frenetic music as the French mobilise their forces and fight a rear-guard action in the Ardennes before Hitler and his troops enter the vanquished Paris. *Arnhem Airlift* and *Warsaw Aftermath* contrast the sombre music for one of the British army's major set-backs of the war with a virtuoso, Chopinesque piece for piano and string quintet, augmented by clarinets and horns, as war-torn Warsaw is laid waste by the SS while the Russians halt their advance and look on. *Turkey Shoot* takes a much more modernistic and minimalist musical approach for the scenes in the Pacific theatre of war where the highly equipped and better trained young American airmen annihilate in just a few hours the cream of the Imperial Japanese Airforce: "it was easier than shooting turkeys". *Freed Prisoners / Missing People* from the episode *Reckoning* which explored the final days of the war, highlights in emotive variations of the main theme the plight of the refugees and the dispossessed with the new, sudden but confusing liberty, given to prisoners of war and survivors of the concentration camps.

Sleeve Notes by
Jeremy Kuehl
Associate Producer/Writer
of THE WORLD AT WAR
from the Original 1973 Album,
edited and adapted by
James Fitzpatrick.

CDC006

CARL DAVIS COLLECTION

THE WORLD AT WAR

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   Main Theme & German March *(3:56)*
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   Wish Me Luck as You Wave Me Goodbye *(2:34)*
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   Suite: The Maginot Line / Paris Demo / Mobilisation / The Ardennes / Panic in Paris / Prisoner / Refugees / Hitler in Paris *(10:53)*
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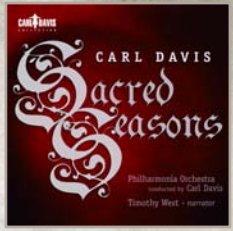
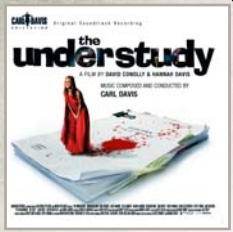
CARL DAVIS — THE WORLD AT WAR

CDC006

Alice in Wonderland
CDC001



Sacred Seasons
CDC005



The Understudy
CDC002

Cyrano
CDC003

Cranford
CDC004

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