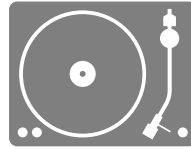


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involved!  
MORE DETAILS INSIDE!



JESS GILLAM'S  
AMERICAN  
ROADTRIP



MR BOYLAN SHARES  
HIS ULTIMATE  
PLAYLIST

Curated by Holly Mia  
Garside

Edited by Charlie  
Moore

# THE SEMIBREVE



## The importance of supporting the CBSO during its 2021/22 season

COVID-19 has undoubtedly changed the course of history, detrimentally affecting the state of the international economy and healthcare, but the widely debated question still stands: how could this affect the entertainment industry in the long run? Is it set to slowly but gradually recover over the coming decades, or do economic affairs put entertainment organisations around the country at huge risk?

Statistics released by Musicians' Union reveal that one in three musicians are on the brink of giving up their careers amidst the pandemic, something I heavily sympathise with: as a member of an extended family of performers, I've seen firsthand the impacts the pandemic has had on the financial security of freelance musicians. With no furlough or contracted payment to rely on, freelancers have had to turn to other so-called temporary employment to put food on the table.

### Musical fact

There are more people in Monaco's orchestra than in its army.

The alarming state of the country's entertainment industry is particularly concerning for Birmingham and its rich arts and culture sector. While history hails Birmingham as the 'first manufacturing town in the world' and points to its famous production of iron, cars, and chocolate, the city's economy now somewhat relies on its £7.1 billion visitor economy, and according to the Birmingham Economic Review 2017: 'Growth in Birmingham's visitor economy is acting as a catalyst for sectors such as digital and multimedia, food and drink, and sports and conferencing.' Tourism revenue comes from a multitude of streams such as Cadbury World and the Black Country Museum, but perhaps one of its most celebrated cultural icons is the City of Birmingham Symphony Orchestra.

Founded in 1920, the CBSO was acclaimed by *The Economist* as 'one of the best orchestras in Europe' and acts as the crown jewel of Birmingham's culturally rich reputation. Its first concert was under the baton of Sir Edward Elgar, but its discovery of the now internationally renowned conductor Sir Simon Rattle in the 1980s is what pushed the CBSO into orchestral stardom. It now hosts a vast variety of concerts throughout the year and includes a multitude of other ensembles aimed at children and adults, including the CBSO Chorus, CBSO Youth/Children's Chorus, SO Vocal and more. It also funds educational pursuits aimed at schoolchildren with the intention of enriching their lives with musical experiences despite their ability or level, showing young people that music can be for everyone.

The CBSO is full to the brim with talented, professional musicians, many of who depend on the orchestra as a vital source of income. After the year of financial insecurity that musicians have faced, freelancers (such as the extra performers that make up a significant part of the CBSO for a number of concerts) need all the help they can get to ensure that they can continue to work without economic anxiety. Furthermore, by supporting the orchestra you indirectly support the funding of some of its other ensembles such as the CBSO Chorus, and the programmes it provides such as the CBSO Youth Ambassadors (as someone involved in this programme during the 2021/22 season, I am fully aware of the serious commitment and funds the CBSO organisation puts into keeping this experience running, and how amazing of an opportunity it is for a young person thinking of a career within the arts sector).

In other words, the CBSO is a vitally notable example of Birmingham's multitudinous triumphs within the arts sector, and its continuance would mean the growing and thriving of our city's flourishing intellectual reputation. This message doesn't exclusively apply to the CBSO: your support of any artistic endeavours within the city would make a huge difference during this highly uncertain time. If you have any spare funds saved for a day out, perhaps invest it in Birmingham's bright future by witnessing the condensed talent of our city for yourself.

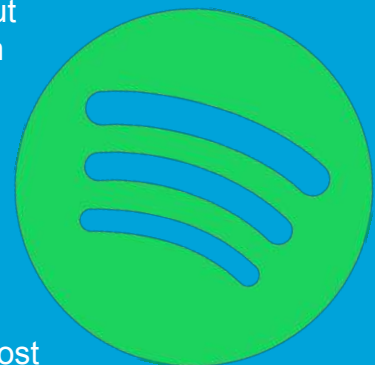
*Holly Mia Garside - 11C*

## Spotify Wrapped is coming!

On the 1st of December, Spotify release data to their users about their listening habits throughout the year, it can be anything from nostalgic throwbacks to the tunes of January and February, to facing the embarrassment that your most listened to album is Bo Burnham's 'Inside'. Whatever you have been listening to, if you're a Spotify user we'd love to see your results! You can email or 'DM' Charlie or Holly with your top tracks, and we hope to share them in the next issue!

Not a Spotify user? You can still take part! Share with us your most listened to, or favourite song of 2021, and we'll be sure to share it!

Details of how to get in touch are on the next page!



# Jess Gillam's American Roadtrip

**O**n Wednesday 20th October, I, Thomas Li, Charlie Moore, Amelie Morrissy, Aisha Thomas, Anupama Harish, Jonah Kippax and Rose Turner had the opportunity to see saxophone soloist Jess Gillam perform with the CBSO in a concert entitled 'Jess Gillam's American Roadtrip'. With the newly refurbished Symphony Hall proving a stunning venue, we were all excited (and slightly giddy) to watch the incredibly talented soloist for the first time.



The first ever saxophonist to reach the final of BBC Young Musician of the Year, Jess Gillam has consistently raised the bar for young classical musicians and proved that saxophone has a place in classical music, despite its invention being after the death of many of the most notable classical composers. As well as being the youngest ever presenter on BBC Radio 3, she was appointed Member of the Order of the British Empire (MBE) for services to music. From competing in BBC Young Musician to hosting the final in 2020, Jess is truly an inspiration to all aspiring performers.

The concert kicked off with George Gerschwin's 'Cuban Overture', the Latin American bounce bringing an immediate bright energy to the concert and was a delightful opener. This was followed by Heitor Villa-Lobos' 'Fantasia for Saxophone', its stern opening providing a swift tonal change from the bombastic conclusion of the overture. This fast-paced beginning is not held throughout, however, and the piece gives way to moments of sublime peace and polyphonic vibrancy. A Cuban sound is then reintroduced with Aaron Copland's 'Danzón Cubano' which, much like the first, provided a brilliant surge of animation to the evening - a classic example of Gillam using such drastic tonal shifts to keep the audience engaged. Succeeding this was my personal favourite piece of the evening, Darius Milhaud's 'Scaramouche', the lively chromatic opening taking me back in the best way possible and continuing to entertain throughout. Penultimately, Aaron Copland's 'Appalachian Spring' suite was beautifully soothing and so tonally distinct from the repertoire preceding it that it captured the audience's attention for each blissful moment. Finally, Samuel Barber's 'Symphony No. 1' acted as the perfect final act, with its grandiose opening and finale drawing the experience to a close in a complete fashion.

To summarise, Jess Gillam performed amazingly in this concert, with remarkably well-chosen repertoire that gave you an incredible sense of the variety of American classical music: an extraordinary night.



Holly Mia Garside - 11 C

## GET IN TOUCH!

Do you have:

- A musical story to tell?
- A performance to share?
- A song, piece or album you love?

**We want to hear from you!**

A great opportunity to share and demonstrate your communication and organisation skills! Contact

Charlie at

[15moore502@camphillboys.bham.sch.uk](mailto:15moore502@camphillboys.bham.sch.uk)

or Holly at [17garsideh557@kechg.org.uk](mailto:17garsideh557@kechg.org.uk)

## Desert Island Discs

~Mr Boylan~



### Bob Dylan - Like a Rolling Stone

I could pick 8 Dylan tracks but this is the most iconic. The opening snare beat and swirling Hammond organ. And the immortal line "when you ain't got nothing, you got nothing to lose". A line beloved by all A Level Politics students. Hearing this for the first time at 14 was a "what is this?!" moment. Everyone needs a "misunderstood teenage" phase.

### Van Morrison - Summertime in England

I have spent a lot of time walking in the Lake District and this captures the beauty and wildness of the place. I like being outside. We played it at our wedding, everyone talked over it :(

### John Coltrane - Out of this World

Another "what is this" moment. It's chaotic, improvised and wild. Four guys playing with utter freedom. My wife hates it, as does everyone else I know.

### Bob Dylan - Desolation Row

A song every wanna-be teenage poet wishes they had written. I found out much later that it is about the town he grew up in, which only made it more surreal because it was about a real place.

### Bob Dylan - Shelter from the Storm

Surprisingly, I am a bit of a romantic. They talked over this at our wedding too.

### Miles Davies - Anything from A Kind of Blue

A coolness I never had and everyone should be a bit pretentious in their 20s.

### Joanna Newson - 81

I could think of lots of other songs and it's not even the best track on the album. No idea what the song is about but it starts with the line "I found a little plot of land..." which reminds me of allotments and the generosity of gardens. And I do like gardening.

### ABBA - Dancing Queen

My daughter used to insist on dancing to this when she was very little. Hate the song, but it's a nice memory.



Bob Dylan - Kent Barton

## What I'm Listening To: Skating in Central Park



It's getting towards that time of year again, as I write this, the first snowfall is in progress, and so this month I thought I'd recommend a wintery tune, one that makes me feel cozy. 'Skating in Central Park' is a Jazz Waltz first composed by John Lewis in July 1959, and encapsulates everything wonderful about this time of year. The recording I have chosen is by Bill Evans and Jim Hall from August 1962. I think it's quite quirky that both of these dates are in the summer months, for a tune I relate so closely to Winter. Perhaps the composer had roller-skating in mind when he wrote it, but for me, the sliding electric guitar on top of the warm grand could only be ice-skating on the lake. While it does appear in 'The Real Book' I struggled to find much history on the standard's composition. It appears that Lewis composed the tune as part of the soundtrack for the 1959 film *Odds Against Tomorrow*, a Film Noir about a disgraced policeman, and first performed it with the Modern Jazz Quartet, to which he was the frontman. You can listen to the recording [here](#).

Charlie Moore U3