

JACKSONVILLE UNIVERSITY
LINDA BERRY STEIN COLLEGE OF FINE ARTS & HUMANITIES
School of Performing Arts | Department of Music

presents

SCOTT WATKINS, piano
faculty recital

Music by GASTON B

Friends of Fine Arts

The Lost World

Gaston Louis Christopher Borch

8 March 1871 – 14 February 1926

was a French composer, arranger, conductor, cellist and author. His works include orchestral music, opera and music for silent films. He played and conducted with orchestras in Europe and the USA.

Borch was born in Guînes, Pas de Calais, France, to a musical family. His mother, Emma Hennequin, was a pianist and soprano, and a friend and pupil of the composer Jules Massenet, whom she met when he stayed at her father's boarding house, and with whom she is known to have performed. His father, Christopher Wolner Borch, was Norwegian. Borch's sister Frida was also an accomplished pianist.

Borch studied for three years with Massenet in France, with Jules Delsart and also at the Valand School of Fine Arts in Sweden. In the 1890s he spent time variously as conductor of the Christiania Orchestral Society and the Central Theatre in Christiania (now Oslo), and was visiting conductor in various European countries. A frequent guest conductor, his conducting credits include the Amsterdam Symphony Orchestra; Brussels Opera Orchestra; Société Symphonique, Lille; Crystal Palace Orchestra, London; Harmonie Royale, Antwerp; Gewerbehaus Orchestra, Dresden; and the Musikforeningen of Bergen (1898–1899).

Between 1898 and 1906 he worked as a musician and conductor in the USA. where he was engaged as a cellist with the Theodore Thomas Orchestra in 1899,

larger orchestras to smaller ensembles, such as those working in picture houses. By 1925 he was sufficiently prominent in the field to be described as one of "the three 'B's' of picture music," along with Maurice Baron and Irénée Bergé – a formidable trio of expert motion picture composers.

In 1920 Borch attempted to establish a grand opera company in Boston, Massachusetts. Unsuccessful, Borch returned to Europe in 1921 and settled in Sweden, where he was an arranger and musical contributor to the score of *The Saga of Gosta Berling* (1924), starring Greta Garbo. On 1 January 1925, the first day of radio broadcasting in Sweden, Borch led the Skandia Cinema Orchestra in Sweden's first broadcast of orchestral music.



Pianist Scott Watkins has performed as recitalist, collaborator, and concerto soloist in Europe, North and South America, and China. Winner of the 1986 Artistic Ambassador Award sponsored by the U.S. State Department, Watkins embarked on a two-month concert tour of South America. The year prior he made his debut recital in Chicago, an all-Bach program broadcast on WFMT. For nearly 40 years he has appeared on international concert stages and with internationally recognized instrumentalists and vocalists, and he has been heard as soloist with orchestra in the concertos of Tchaikovsky, Rachmaninoff, Grieg,

Chopin, Bach, Hanson, Liszt, and Beethoven. His most recent solo recording, "American Piano Sonatas," which features music by Howard Hanson, Carlisle Floyd, and William Schirmer, earned high praise from *Fanfare Magazine* and *The Dallas Morning News*.

His 2015 recital at Carnegie Hall's Weill Recital Hall at which he gave the New York premiere of American composer Howard Hanson's Piano Sonata was described by *New York Concert Review* as "a highly praiseworthy concert – a fulfilling musical evening. Watkins played with excellent attention to detail and respect for the score ... [and] with the fidelity of a music historian." Described by the Eastman School of Music's archivist as "the sole living champion of Hanson's piano music," Watkins is the editor of Hanson's "Symphonic Rhapsody," published in 2018 by Carl Fischer, and has performed Hanson's music internationally, including the composer's Piano Concerto. Scott Watkins is currently Professor of Piano at Jacksonville University where he teaches a class of award-winning students, lectures on piano literature and coaches chamber music. Watkins earned his Doctor

of Music degree in piano performance at The Florida State University where he was a student of Edward Kilenyi. He has also studied with Bela Siki and Raymond Dudley.

Away from the piano, Watkins has composed music for several feature films and has reconstructed musical scores of numerous vintage radio dramas for live performance, such as The Mercury Theatre's *War of the Worlds* and *Dracula*, and The Lux Radio Theater's *The 39 Steps*, *Miracle on 34th Street*, and *Casablanca*. He has also arranged much of the music from the celebrated ITV television series, "Downton Abbey," and has performed this music in numerous concerts with The Kinne Trio.

SPECIAL THANKS

Jason Perry, Assistant Professor of Music Technology (Jacksonville University)
Tony Steve, Artist-in-Residence, Percussion and World Music (Jacksonville University)
Rodney Sauer, Mont Alto Motion Picture Orchestra
Frederick Hodges, organist

MUSIC COMPOSED BY GASTON BORCH

ADDITIONAL MUSIC

John Ansell, Herman Finck, Wilhelm Berger, Edward Kilenyi, Sr.,*
Sol Levy, Frederic Noyes (pseudonym: Richard Howgill), John Shepherd,
Henry Hadley, Serge Prokofiev, and Otto Langey

* Dr. Watkins studied piano with Edward Kilenyi, Jr. at Florida State University.

A note about music for silent films:

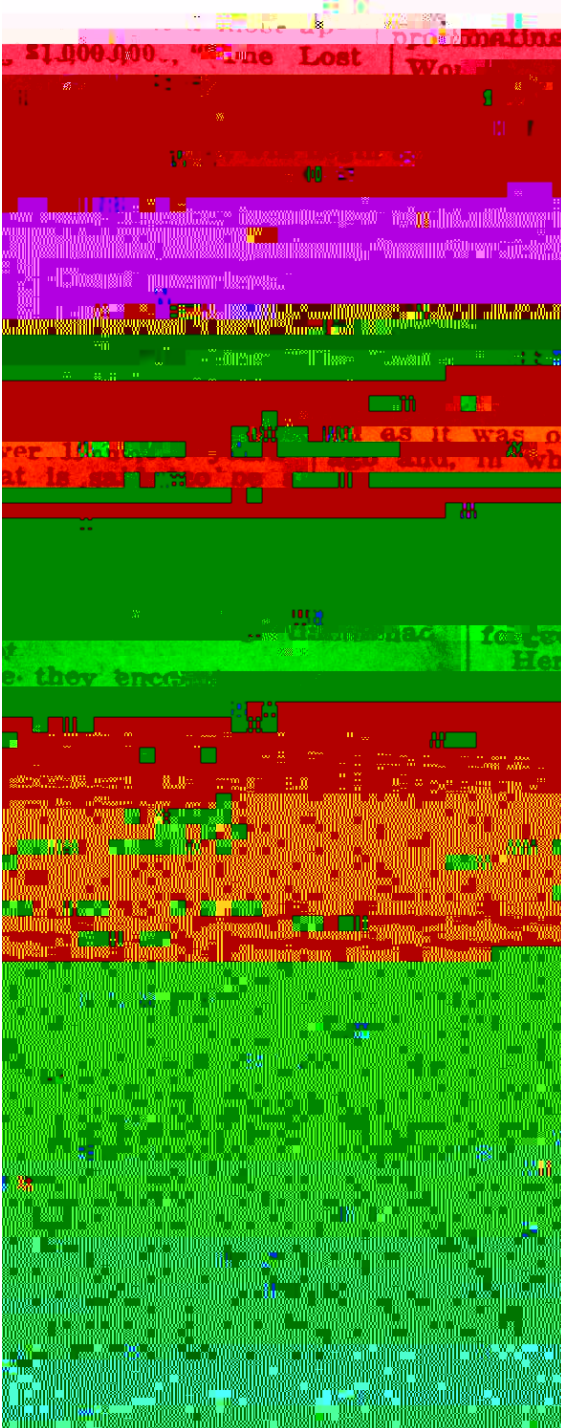
Musical scores for the earliest silent films were frequently improvised or sometimes compiled of classical or theatrical repertory music. Much of this music was composed and published for either a solo pianist or organist, or an orchestra for anywhere from 5 to 20 players. As full features became commonplace, however, music was compiled from special photoplay music by the pianist, organist, orchestra conductor or the movie studio itself, which might include a cue sheet with the film. These sheets were often lengthy, with detailed notes about effects and moods to watch for. Starting with the mostly original score composed by Joseph Carl Breil for D. W. Griffith's epic *The Birth of a Nation* (1915), it became relatively common for the biggest-budgeted films to arrive at the exhibiting theater with original, specially composed scores. However, the first designated full-blown scores had in fact been composed in 1908, by Camille Saint-Saëns for *The Assassination of the Duke of Guise*, and by Mikhail Ippolitov-Ivanov for *Stenka Razin*. It was common practice for pianists to insert a well-known classical work into a scene if it was felt the music worked for that particular scene.

When organists or pianists used sheet music, they still might add improvisational flourishes to heighten the drama on screen. Even when special effects were not indicated in the score, if, for example, an organist was playing a theater organ capable of an unusual sound effect such as "galloping horses," that sound effect would be used during scenes of dramatic horseback chases.

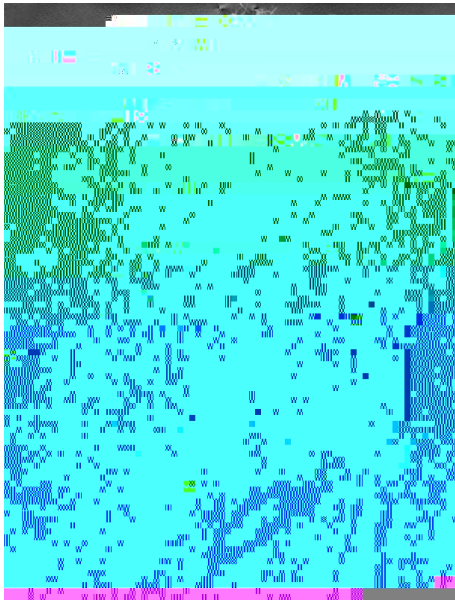
While the film is playing, the pianist or organist must adjust tempo to fit with the action in a

San Francisco Bulletin

May 2, 1925, page 11



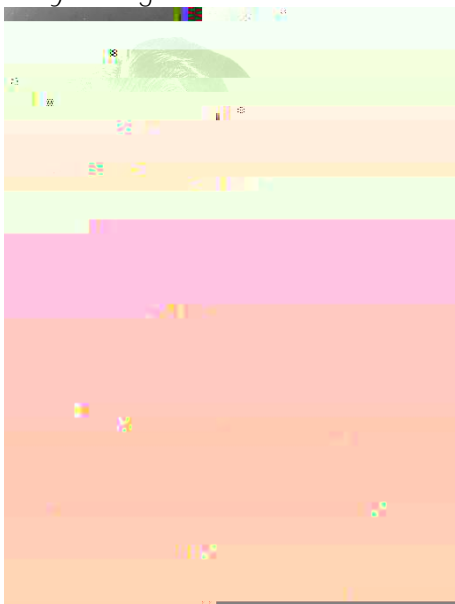
Bessie Love



Wallace Beery



Lloyd Hughes



Lewis Stone



UNIVERSIT