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MUSIC FROM THE MOVIES

A SPECTACULAR MUSIC SELECTION
FROM BEETHOVEN TO JOHN WILLIAMS

Featuring music from Harry Potter, The King's Speech,
Billy Elliot, 2001, Lone Ranger, Oceans 11 and many more

CONDUCTOR CHRIS SWAFFER

SUN 10 DEC 2017 7^{PM}

GLASGOW ROYAL CONCERT HALL
NEW AUDITORIUM

WELCOME TO THE SECOND CONCERT OF OUR 2017-2018 SEASON – MUSIC FROM THE MOVIES.

We have had wonderful fun rehearsing for this concert, and we are sure that you will enjoy tonight as much as we will. Audience participation is a rare opportunity in our concerts so make sure you join in when asked! Tonight's programme is on p6, so you can decide whether to look now, or play 'name that film' as you listen and check later.

Tonight, we are very pleased to be able to share the stage with two incredibly talented singers. Emma and Alexandra will be performing a solo each and a magical duet together.

We are also delighted to welcome back Chris Swaffer for his second concert with us this season.

On behalf of everyone in the orchestra I'd like to wish you all a very Merry Christmas and a Happy New Year!

See you in 2018 for our next concert in Paisley Town Hall with Stephen Broad on the 18 March for some Bernstein. Make sure you don't miss this exciting programme – lots of well-known tunes and music from West Side Story...

For now though, sit back, relax and enjoy tonight's performance.

Liz Sime, President

CHRIS SWAFFER

CONDUCTOR

Chris Swaffer is Artistic Director of the Auricle Ensemble and has guest conducted many orchestras, including the St. Petersburg Academic and Ukrainian State Symphony Orchestras, Ensemble 11, the Orchestra of Opera North, Sraithwaite Philharmonic and the Metropolitan Ensemble of London.

Chris passion for new music has seen him conduct countless premieres, including Steve Forman's 'Sprawl' at City Halls and seven world premieres at the Royal Northern College of Music with contemporary music group Ensemble 11. With

Auricle he directed several critically acclaimed projects including Schoenberg's *Pierrot Lunaire*, a two year Mini-Mahler project and two European premieres of works by Copland, one of which, *The City*, was performed live to film at the Glasgow Film Festival. He conducted the first public performance of Howard Blake's *Diversions* for marimba in the presence of the composer, with soloist Heather Corbett. Chris also recently lead a Scottish Opera Connect workshop on a new opera at Aberdeen University.

Chris was educated at Chetham's School of Music and holds a Masters degree



in composition from the University of Manchester. He has worked with over 50 youth, amateur and university orchestras holding many Principal Conductor posts and is the founder of the Universities of Scotland Symphony Orchestra.

ALEXANDRA DINWIDDIE

MEZZO-SOPRANO

Alexandra grew up in London and studied Music at the University of Bristol before undertaking two years at the Morley Opera School in London. She is currently studying for her Masters in Vocal Performance with Kathleen McKellar-Ferguson at the Royal Conservatoire of Scotland.

Roles include The Secretary (*The Consul*),

La Zelatrice (*Suor Angelica*) and Marcellina (*Le nozze di Figaro*) in scenes with the RCS; Hansel (*Hänsel und Gretel*) and The Witch (*Into The Woods*) with Oxenfoord ISS; Cesare (*Giulio Cesare*) with Opera Bamba; and Carmen (*Carmen*), Cherubino (*Le nozze di Figaro*) and Third Lady (*Die Zauberflöte*) with MOS.

Full roles include Maurya (*Riders to the Sea*) with the Brandenburg Sinfonia for Morley College's 125th anniversary; Romeo (*I Capuleti e i Montecchi*) with Microscopera; and Pitti Sing (*The Mikado*) with the Grosvenor Light Opera Company.



EMMA WALTON

SOPRANO

Emma grew up in Cumbria where she started her musical career performing in Carlisle Cathedral choir and with various local choral societies. She went on to study Music and Vocal Performance at the University of Huddersfield and the Royal Northern College of Music; specialising in Opera and Contemporary Performance.

Currently in her final year of the Alexander Gibson Opera School at the Royal Conservatoire of Scotland, Emma has performed numerous roles including *Tatyana* (Tchaikovsky: Eugene Onegin), *Manon* (Massenet), *Marguerite*

(Gounod: Faust) and *Julia Grant* in the European Premiere of Philip Glass' 'Appomattox'.

Upcoming performances include *Mrs Olsen* in the RCS production of Kurt Weill's *Street Scene*, John Cage's 'Aria' as part a new collaborative performance festival in Glasgow, and various other new commissions for composers based in the UK and Europe.



A BRIEF HISTORY OF FILM MUSIC

When it comes to film as a projection through celluloid, the earliest examples consisted of moving pictures only and no sound. But a silent movie without a musical accompaniment seems totally empty, so music was typically provided in the theatre by a musician on piano or organ (or a group of musicians) to give emphasis to the story. At first it was up to these theatre musicians to choose or improvise the music, but there were music publishers who specialised in producing music suitable for film which these musicians could refer to. It wasn't long before film makers exerted greater control over the musical accompaniment, by specifying the music to be played, and even in some cases having it specially written for the occasion. It is interesting to note at this point that one of the great entertainers of the silent era, Charlie Chaplin, also composed the music for some of his own films such as **City Lights**.

Growth of a new industry – the early years of film music

The first "talkie" movie was the original **Jazz Singer** starring Al Jolson which created a stir on its release in 1927 with its soundtrack consisting of songs and some fragments of speech. This heralded a change in the position of musical accompaniment for film and by the early 1930s, as the talkie industry matured, the role of film composer started to emerge in earnest. A pattern quickly emerged with the "opening titles" making the equivalent of a musical overture introducing the film and its main themes, and the "closing titles" reinforcing the mood of the film's conclusion and remind us of the main themes. Within the film, there would be opportunities to provide appropriate music between the periods of dialogue. The importance of the music to the finished product was also quickly recognised, and awards were given for this contribution including the Academy Award for Best Score.

Some early examples of film music though seem to throw themes together from many sources, including numerous borrowings from classical works by the likes of Rachmaninov, Tchaikovsky or Rimsky-Korsakov. An example of the more effective use of borrowed material is Max Steiner's score for **Casablanca** from

1942 which uses the French and German national anthems mixed with the theme song which Sam is asked to "play again". Dramatic, lush and romantic sounds were definitely "de rigour". To modern ears there is sometimes a tendency for the music to follow the action too closely like a cartoon, a phenomenon called "Mickey Mousing" for obvious reasons. It is no surprise that some early film composers had the reputation for being hacks, and were looked down upon by serious composers. However, there were many successes to attract trained musicians, such as the theme to **Gone with the Wind**, again from Max Steiner, easily recognised by millions of people today.

Specialist requirements – music for different film genres

The war years certainly provided much opportunity for stirring patriotic films and of course music. Several accomplished composers were employed in this capacity on all sides, an example being Shostakovich who wrote for Stalinist propaganda films. Many post-war films also had a war-time setting with examples being **The Dam Busters** with its march by Eric Coates, **633 Squadron** by Ron Goodwin and **The Great Escape** by Elmer Bernstein.

Epic and historical dramatisations required sweeping orchestral themes to give a suitable scale and grandeur to the proceedings, such as with Miklos Rozsa's **Ben-Hur** and Maurice Jarre's **Lawrence of Arabia**. And in some ways a close relative of this style, we can't forget the unique position of the Western movie in the history of the cinema, and many will have come across albums full of your favourite Wild West theme tunes. Most of these will include **The Magnificent Seven** by Elmer Bernstein and **The Good, the Bad and the Ugly** by Ennio Morricone. It was quickly realised that films could help to launch hit songs with their wide audience exposure, and conversely that popular songs helped to sell films. The potential for marketing opportunities was recognised, an early example being **High Noon** in 1952 with song, "Do not forsake me, oh my darling" by Dimitri Tiomkin and Ned Washington. Since then the Bond franchise

has been generally successful in creating a hit record to accompany each film released in the series. More recent variations on this theme include **Robin Hood**, **Prince of Thieves** (Michael Kamen) and **Titanic** (James Horner) with their hit singles.

Film music today – popular culture, electronic and minimalist music

Exceptionally, there are times when the theme music itself enters the popular culture, just like the musical equivalent of a catch-phrase. The archetypal example of this is John Williams' theme from **Jaws**, a few bars of which is sufficient to signify a menace lurking in the depths, often with humorous intentions. Other examples include Vangelis' theme for **Chariots of Fire** often used to underpin supreme athletic achievements in slow motion, or the use of Bill Conti's **Rocky** fanfare to herald the start of a gladiatorial sporting event. The Bond theme is recognisable the world over, and indeed all John Barry's Bond music is instantly associated with the character's exploits in all manner of exotic locations. There is no doubt that John Williams' music for **Star Wars** made a massive impact on the scene, rekindling the demand for full-scale orchestral scores after something of a lull, and even daring to bring back the concept of different themes to differentiate between characters. Williams has gone on to produce many other examples of memorable music in collaboration with Steven Spielberg and other directors. Although the use of full orchestral scores may be on the wane again, they are still very popular as in the **The Lord of the Rings** soundtracks by Howard Shore or the soundtracks for the **Matrix** trilogy by Don Davis which augment traditional orchestral scoring with avant-garde techniques and mix this with techno tracks.

In several ways, film music has long been simpler than concert music – it needs to work faster over a shorter time period, it might be competing with other sounds and dialogue, and it is not there to serve an intellectual purpose but generally an immediate emotional purpose. However with the invention of Minimalist Concert Music by a variety of experimental composers (e.g. Steve Reich,

John Adams, Terry Riley, La Monte Young, etc.) other composers were quick to pick up on the cinematic possibilities. Some minimalist concert composers have enjoyed success composing film soundtracks (e.g. Philip Glass and Michael Nyman) while many new and existing composers adapted their styles towards a minimalist approach (e.g. Thomas Newman, Alexandre Desplat, Clint Mansell, Carter Burwell and Hans Zimmer). These minimalist techniques include long sustained chords or drones, repeating patterns of notes, beats, chords or arpeggios, and combinations of these things. Some minimalist techniques have been largely avoided by media composers, such as those which use slow evolving changes since they are less suited to the immediacy of those media. It is now very common to find these elements appearing throughout media music – whether for film or television, for video games or supporting adverts.

Electronic instruments and computers are playing an increasing role in film music. There are many early examples such as **The Day the Earth Stood Still** by Bernard Herrmann in the early 1950s and Wendy Carlos's versions of Beethoven's music in **A Clockwork Orange** some 20 years later. Brad Fiedel created a suitably metallic accompaniment for the android character in the **Terminator** films, and less obviously James Horner's music for **Titanic** blended synthetic instruments with real ones. Many soundtracks can be created more cheaply using electronic instruments rather than acoustic ones, as with Mark Isham's highly effective score for **Crash**. In many ways the trend towards electronics and software parallels the use of computers to add visual effects to the movie, but in no way replaces the increasing demand for skilled composers and musicians in the film industry.

Abridged from original article written by Jim Paterson, reproduced with permission. Jim is a Scottish composer and arranger, who has written for a range of mobile and internet game titles, videos, animations and dramatic productions. For more film music information, history, reviews and articles, please visit Jim's site at mfiles.co.uk

PROGRAMME LISTING

RICHARD STRAUSS

Sunrise from Also Sprach Zarathusta (1896)

JOHANN STRAUSS II

Waltz, The Blue Danube (1866)

GIOACHINO ROSSINI

William Tell Overture – Finale (1829)

LUDWIG VAN BEETHOVEN

Symphony No.7, mvt II, Allegretto – Opening (1812)

GEORGES BIZET

“L’amour est un Oiseau Rebelle” (Habanera)
from Carmen (1875)

Featuring singer Alexandra Dunwiddie

GIACOMO PUCCINI

“O mio babbino caro”, from Gianni Schicchi (1918)

Featuring singer Emma Walton

WOLFGANG AMADEUS MOZART

“Sull’aria...che soave zeffiretto”, from The
Marriage of Figaro (1786)

*Featuring singers Emma Walton and
Alexandra Dunwiddie*

PYOTR ILYICH TCHAIKOVSKY

Scène, Act II No.10 from Swan Lake (1875)

CLAUDE DEBUSSY

Clair de Lune, from the Suite Bergamasque
(1905)

DMITRI SHOSTAKOVICH

Waltz 2, from the Suite for Variety Orchestra
(1956)

RICHARD WAGNER

Ride of the Valkyries, from Act III, Die Walküre
(1856)

I N T E R V A L

ALFRED NEWMANN

20th Century Fox Fanfare (1933)

JOHN WILLIAMS

Star Wars: The Force Awakens
*Main Theme – Rey’s March – March of the
Resistance – The Jedi Steps – Finale* (2015)

ELMER BERNSTEIN

The Great Escape *Main Title* (1963)

HANS ZIMMER

Gladiator *The Battle* (2000)

JOHN BARRY

Out of Africa *Main Title* (1985)

JOHN WILLIAMS

Jurassic Park *Selection* (1993)

ENNIO MORRICONE

The Good, the Bad and the Ugly
Selection (1966)

JOHN WILLIAMS

Harry Potter *Symphonic Suite* (2001)

DIMITRI TIOMKIN

It’s a Wonderful Life
*Selection: Prologue – Theme,
Christmas Eve Finale* (1946)

GLASGOW ORCHESTRAL SOCIETY



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Aaron Jamison ^{LEADER}
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Maureen Quinn
Maria Taheny
Mary Sinclair
Christine Paterson
Anne Thomson
Katharine Muir
Lynsey Stewart
Pat Woodcock
Diana McCrone
Claire Gilson

VIOLIN II

Lindsay Pell*
Morag Greig
Nicky MacEwan
Jenny Jamison
Liz Sime
Fiona Kettlewell
Donald Gibson
Barbara De La Rue
Julie Murray
Chloe Morrison
Claire Hollingworth
Karen Ratcliff
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Jennifer Turnbull

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Sue Mathers
Martin Buchan
Stephen Barnett
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Robert Fee
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Chris Lennox

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Amy Maclean
Ben Denton-Cardew
Bart Taub
Nena Riches
Diane Mackie
Natalie Arands

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Ari Loughlin
Julie McCullagh

HARP

Fiona Barnes

CELESTE

Laura McIntosh

PIANO

Laura McIntosh

OBOE

Ann Chalmers*
Alison Simpson

COR ANGLAIS

Alison Simpson

FLUTE

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Simon Dennis

PICCOLO

Debbie Mosson
Simon Dennis

CLARINET

Judith Mitchell*
Robert Neil

BASS CLARINET

Robert Neil

BASSOON

Stephanie Dancer*
Nicky Moyes

FRENCH HORN

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Allan McPhee*
Fergus Duncanson
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TROMBONE

Angus McIntyre*
Naomi Browell

BASS TROMBONE

Keith Anderson

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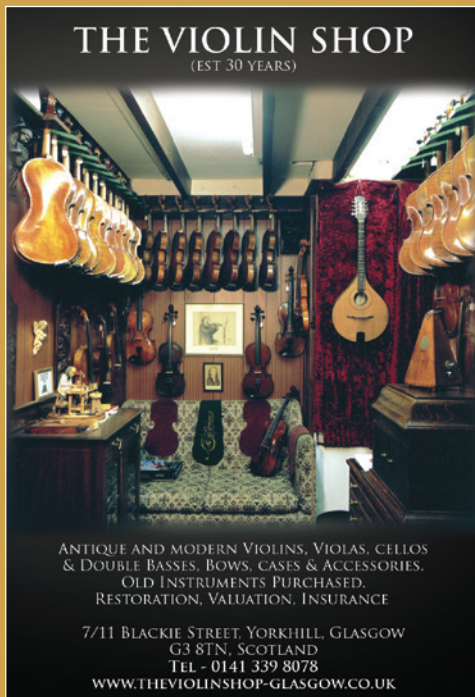
Sunday 18 March 2018

Conductor Stephen Broad
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Sunday 20 May 2018

Conductor Robert Baxter
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