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SILVER SCREEN SOUNDS

YOUR CONCERT GUIDE



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14 Sep

**TRAMWAY
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15 Sep

**THE QUEEN'S HALL
EDINBURGH**

16 Sep

WELCOME TO SILVER SCREEN SOUNDS

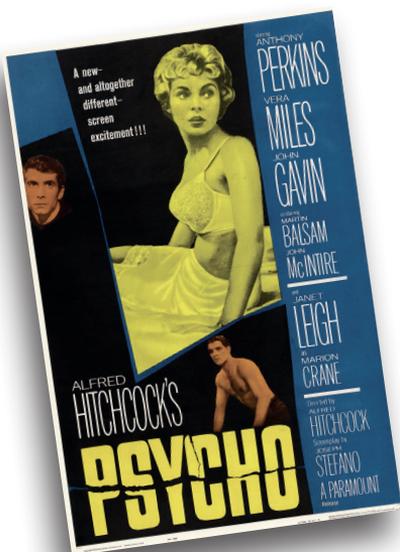
Over the course of the concert, you'll hear music chosen to accompany films and extracts from scores written specifically for the screen. There'll be pauses between some, and others will flow into the next. We recommend following along with your listings insert, and using this guide as extra reading.

1 Prelude

by Bernard Herrmann
from *Psycho*

PSYCHO (1960)

Directed by Alfred Hitchcock



"When a director finds a composer who understands them, who can second-guess them correctly, they're just going to want to stick with that person. And Psycho... it was just one of these absolute instant connections of perfect union of music and image, and Hitchcock at his best, and Bernard Herrmann at his best."

Film composer Danny Elfman

Herrmann's now-equally-iconic soundtrack to Hitchcock's iconic film showed generations of filmmakers to come the power that music could have. It's a rare example of a film score composed for strings only, a restriction of tonal colour that was, according to an interview with Herrmann, intended as the musical equivalent of Hitchcock's choice of black and white (Hitchcock had originally requested a jazz score, as well as for the shower scene to be silent; Herrmann clearly decided he knew better).

*"A boy's best friend
is his mother..."*

Also known as the 'Psycho theme', this prelude is frenetic and fast-paced, suggesting flight and pursuit. Given that this is not what the film's nature or subject matter develops into, some have noted Herrmann's deliberately off-putting theme as a clever nod to the red-herring nature of the first third of the film. Once the notorious shower scene rather abruptly turns the film from thriller to slasher, the music becomes much more static, and the prelude comes back only very subtly.

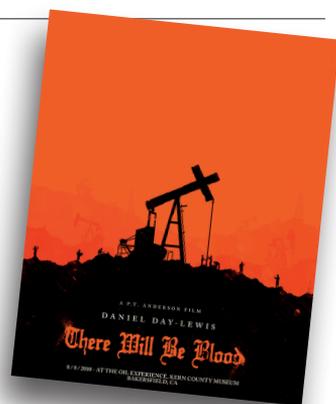
2 Future Markets

by Jonny Greenwood
from *There Will Be Blood*

THERE WILL BE BLOOD (2007)

Directed by Paul Thomas Anderson

Composer and Radiohead guitarist Jonny Greenwood provided the widely-admired score for Anderson's story of family, religion, hatred and madness in the pursuit for oil in turn-of-the-century California. Writing in a striking language influenced by Oliver Messiaen and Krzysztof Penderecki, his score also included extracts from works by Arvo Pärt and Brahms - which officially deemed it ineligible for nomination as an 'original soundtrack' at the major film awards.



3 In His Cell

by Philip Glass
from *Dracula*

DRACULA (1931)

Directed by Todd Browning

Browning's infamously low-budget black-and-white classic didn't originally have a soundtrack, instead featuring just three pieces of classical music - *Swan Lake*, in the opening credits, as well as Wagner's overture from *Die Meistersinger von Nürnberg* and the start of Schubert's *Unfinished Symphony* during a scene set at the opera.

At the time the film was made, music in films was a relatively new innovation, and there was quite a prominent belief that the audience would not understand or accept music in the film unless it was obviously explained by a visual object, or referenced in the storyline (the orchestra at the concert hall, in this case).

In 1998, Philip Glass was commissioned to write a new soundtrack, with a fairly blank canvas. He chose to write what is essentially chamber music, both in order to match the 19th-century setting of the story and the claustrophobic domesticity of its spaces - libraries, hallways, gardens - but also to free himself from the chains of the orchestral 'horror movie soundtrack', by this point a recognised concept and sound.

The result is a close, intimate collection of miniatures which echoes and complements the curious, mysterious, seductive and psychological personality of the film, eschewing the conventional horror tropes in favour of delicate emotional nuances.



*"I want you to believe...
to believe in things that
you cannot."*

.....

4 Gabriel's Oboe

by Ennio Morricone
from *The Mission*

THE MISSION (1986)

Directed by Roland Joffé

This main theme from the award-winning soundtrack by the now legendary film composer Ennio Morricone has been arranged and performed by a huge number of artists, including cellist Yo-Yo Ma, oboist Brynjar Hoff and vocalist Sarah Brightman as well as orchestras across the world.

It features most prominently in the film when the protagonist, the Jesuit Father Gabriel (Jeremy Irons) tries to connect with the South American natives through his music. In a significant scene, his oboe is snapped in two by the Guarani chief - marking the start of his bond with the tribesmen.



5 **The City**

by Bernard Herrmann
from Psycho

6 **Journey to the Inn**

by Philip Glass
from Dracula

7 **The Water**

by Bernard Herrmann
from Psycho

8 **German Dance No. 1 in C Major**

by Franz Schubert
from Barry Lyndon

BARRY LYNDON (1975)

Directed by Stanley Kubrick



Based on the novel by Thackeray and following the exploits of an 18th-century Irish adventurer, this period drama is widely considered to be one of Kubrick's finest yet most underrated films, overshadowed by a long list of groundbreaking and now-iconic works (*2001: A Space Odyssey*, *A Clockwork Orange* and *The Shining*, to name just three).

Typical of Kubrick's style, classical music is used not just as a means of generic soundtrack, but as an active element in his vision. One of the themes of *Barry Lyndon* is the jarring contrast between lavish courtly excess, with its veneer of courtesy, and the underlying antagonism coming from the potato fields and the back-alley parties. This is excellently represented in the juxtaposition of over-the-top, over-romanticised and rather flat-sounding famous classical works with rough, rustic Irish folk tunes throughout the film. Handel's well-known Sarabande from the Suite in D minor, used in the opening credits, really sets this idea in motion before we hear pieces by Mozart, Vivaldi and Schubert, whose elegant yet spritely German Dance captures all the poise and manners of a courtly 18th-century ceremony.

.....
"After reaching the top, where can you go except down?"

9 **Women in White**

by Philip Glass
from Dracula

10 **The Stairs**

by Bernard Herrmann
from Psycho

Or, 'the other murder scene'; this track accompanies the equally shocking sequence of Detective Arbogast slowly and silently climbing the stairs at the Bates Motel. As the music ominously creeps and shimmers, the audience sees the door at the top of the stairs creaking open - with the murderer's sudden appearance heralded by the famous motif of the shrieking violins.

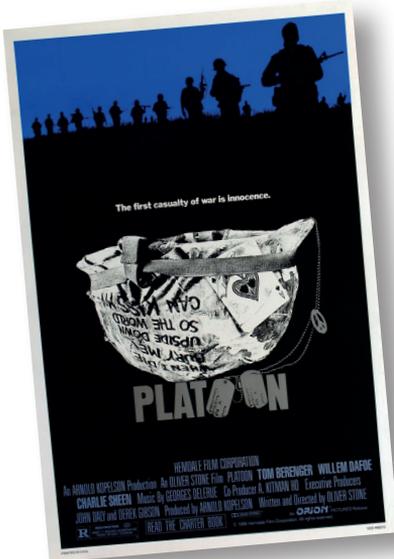


11 Adagio For Strings

by Samuel Barber
from *Platoon*

PLATOON (1986)

Directed by **Oliver Stone**



It's difficult to describe the astonishing emotional effect of Barber's *Adagio*, or even just the opening four bars, without falling into hyperbole. But ironically, this is exactly what the piece does not command. Its sense of pathos, dripping from the slow shift of the strings, mostly in small, tentative steps around the home note, is honest and unpretentious. It doesn't strive or reach or try, just simply exists - the quality which perhaps lends the feeling of catharsis that so many listeners associate with the piece.

Because of its austere and seemingly universal effect, Barber's most famous work, which began as the second movement of his String Quartet before being scored for string orchestra, has been used widely not only in films but in TV, computer games, and at ceremonies and events. However, one of its most powerful and memorable uses in cinema must surely be *Platoon*, an anti-war film written by a Vietnam veteran, intended to counter the glorification of war in so many other representations (most specifically, John Wayne's *The Green Berets*). The piece appears in the brutal and harrowing death scene of Elias, the 'good marine' who has been betrayed by his sergeant.

12 "Excellent, Mr Renfield"

by Philip Glass
from *Dracula*

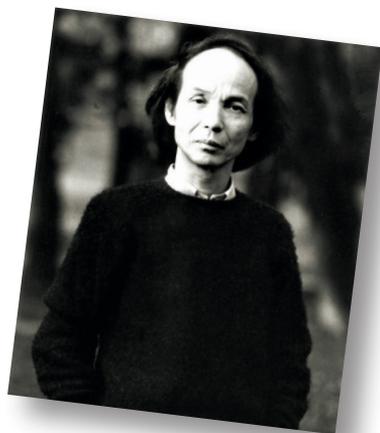
13 Music of Training and Rest

by Toru Takemitsu
from *Jose Torres*

JOSE TORRES (1959)

Directed by

Hiroshi Teshigahara



Takemitsu's prolific output of film music was propelled by his intense love of cinema (he claimed to attend more films than anyone else in Japan, around 300 a year), and his knowledge of the medium seems to come across in each one of his scores.

Jose Torres was actually a pair of documentaries by avant-garde and much-celebrated Japanese film director Hiroshi Teshigahara - the first person of Asian descent to be nominated for the Academy Award for Best Director. It seems only fitting that he would ask Toru Takemitsu, one of the first composers to significantly bridge East and West, to score his gritty New York documentary on the Puerto Rican boxer. As the title suggests, this piece contrasts "training music" - propelling, rhythmic, using light, surprising tango rhythms to mimic a boxer on his toes - with softer, more lyrical swathes of "rest", all within a jazz-and-contemporary inspired framework which showcases his range as a composer.

interval (approx. 20 mins)

14 **Hoe Down**

by Aaron Copland
from He Got Game

15 **The Storm**

by Philip Glass
from Dracula

16 **Cinema Paradiso**

by Ennio Morricone
from Cinema Paradiso

CINEMA PARADISO (1988)

Directed by **Giuseppe Tornatore**

Winner of the Academy Award for Best Foreign Film in 1989, this charming, coming-of-age tale is the story of the young Salvatore Di Vita, who discovers the perfect escape from his life in a war-torn Sicilian village: the Cinema Paradiso movie house.

Scored entirely by Morricone and his son, Andrea, the music perfectly captures the soft-hued, gentle nostalgia of the film, creating a masterfully unobtrusive soundtrack which adds a subtle depth to each scene. This graceful, wistfully romantic title theme - originally written for solo piano and orchestra - is revisited in most of the tracks.



17 **The Crypt**

by Philip Glass
from Dracula

18 **Pour le Egyptienne**

by Claude Debussy
from Henry and June

19 **The Swamp**

by Bernard Herrmann
from Psycho

20 **London Fog**

by Philip Glass
from Dracula

21 **String Quartet No. 1 in G Minor**
[arr. Morton] (mvt one)

by Claude Debussy
from Six Degrees of Separation

22 **Prospector's Quartet**

by Jonny Greenwood
from There Will Be Blood

23 **The Cellar**

by Bernard Herrmann
from Psycho

24 **Carriage Without a Driver**

by Philip Glass
from Dracula

25 The Murder

by Bernard Herrmann
from *Psycho*

Possibly one of the most famous soundtrack excerpts of all time, it's easy to see why Herrmann's screeching violins, accompanying the murder scene in the shower, have become cultural shorthand for terror.



26 String Quartet No. 2 (mvt four)

by Leoš Janáček
from *The Unbearable Lightness Of Being*

THE UNBEARABLE LIGHTNESS OF BEING (1988)

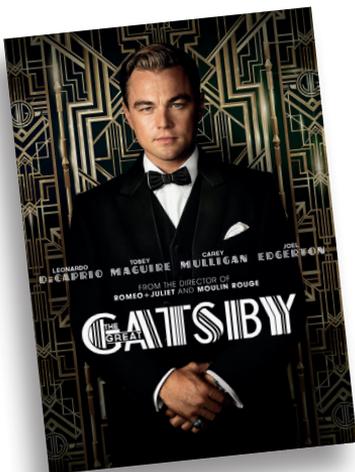
Directed by **Philip Kaufman**

Set during the 1968 Prague Spring, this film adaptation of Czech author Milan Kundera's novel of the same name follows three bohemian friends, exploring the moral, political and sexual consequences of the historic socialist liberalization which occurred before the subsequent invasion that plunged the country back beneath communist repression. With Kundera allegedly citing Janáček as his favourite composer, it is no coincidence that the soundtrack is nearly entirely made up of works by the Czech composer.



27 Dream Violin

by Craig Armstrong
from *The Great Gatsby*



THE GREAT GATSBY (2013)

Directed by **Baz Luhrmann**

Luhrmann's 2013 blockbuster was full of his trademark visual splendour, colour and spectacle and, as with previous films such as *Moulin Rouge!* and *Romeo + Juliet*, the soundtrack is very much a character in its own right, appearing prominently in the foreground.

Luhrmann's vision was to give a modern spin on the daring jazz of the film's 1920s American setting. Having previously worked with Luhrmann on the above films and more, Scottish composer Craig Armstrong was again approached to provide the score. The result is a series of orchestral tracks of extreme beauty and longing, which sit alongside a soundtrack of new compositions from a who's who of pop. Produced by Jay-Z and The Bullitts, it included new tracks by Lana Del Rey, Florence and the Machine, Beyoncé and André 3000, Jack White and The xx. The official recording of Armstrong's soundtrack features his long term collaborator (and former Scottish Ensemble Artistic Director), the violinist Clio Gould, who performs on *Dream Violin* amongst other tracks.

*So we beat on, boats
against the current,
borne back ceaselessly
into the past.*

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