



DONATION
PROGRAMME

SOUNDS OF THE CINEMA

Conductor **CHRIS SWAFFER**
Soprano **SHUNA SCOTT SENDALL**
Tenor **WILLIAM SEARLE**

SAT 10 DEC 2022 7.30^{PM}
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GLASGOW ROYAL CONCERT HALL

Hello all, and welcome, especially if this is your first time here

We're delighted to be back in this lovely venue to present you with something completely different from our last concert in October – when we had a world premiere, a beautiful performance of Vaughan Williams 'The Lark Ascending' and much more great music.

Tonight, we have music from the world of cinema – classical music that has been used in films, as well as music written for cinema which has become classic. Some of it you will know, some will be less familiar, but there should be something to please everyone.

We are joined by **Shuna Scott Sendall** who sang with us here in March and we really look forward to hearing her again, along with **William Searle** for classics old and new. And we are conducted again tonight by **Chris Swaffer** who will provide a narrative to the programme and also invite you to play an active part in tonight's performance. All will be revealed later!

From everyone performing here tonight, we hope you enjoy the music, wish you a great evening and a very happy festive season!

Ann Westwood, President



Soprano SHUNA SCOTT SENDALL

Scottish soprano Shuna Scott Sendall graduated from the Alexander Gibson Opera School at RCS. She is an alumnus of Samling, Crear, the Solti Accademia and the winner of the BBC Radio 2 'Kiri Prize' search for an Opera Star.

She was the 2011/12 John Mather Trust Emerging Artist at Scottish Opera for whom she has performed Lady Macbeth and Gertrude (*Hansel & Gretel*) as well as Dido/the Sorceress and False Angele (*The Tsar has his Photograph Taken*) with Scottish Opera Young Company. She has created the roles of Elsa in Hirda and Lena in *Navigate the Blood* for New Opera in Scotland events and soprano solos in *Flodden* and *Equal Voices* for Sally Beamish. Other recent roles include The Jay (*Vixen*) and The Aunt (*Butterfly*) for Glyndebourne Festival Opera and La Chatte (*L'Enfant*) in VOperas award-winning and ground-breaking video production. This year has seen her perform Marcellina (*Nozze di Figaro*) for Opera Bohemia, Santuzza in a new Scottish translation of *Cavalleria Rusticana* for Paisley Opera, Berta (*Barbiera di Siviglia*) for Nevill Holt Opera and create the role of Missus Pearson in *Rubble* with Scottish Opera Young Company.



Conductor CHRIS SWAFFER

Chris is Artistic Director of the Auricle Ensemble and has guest conducted many groups, including the St. Petersburg Academic and Ukrainian State Symphony Orchestras, the Orchestra of Opera North, Slaithwaite Philharmonic, Ensemble 11 and the Metropolitan Ensemble of London. Chris' passion for new music has led to countless premieres, most recently for *'Navigate the Blood'* by Gareth Williams and the band Admiral Fallow for NOISE Opera, which was nominated for Outstanding Musical Performance in the 2019 Herald Culture Awards.

With Auricle Ensemble, Chris directed several critically acclaimed projects including Schoenberg's *Pierrot Lunaire*, *'Mini-Mahler'*, his own reconstruction of Copland's *'The City'* for Glasgow Film Festival, and *'Re-Write'*, which saw a commission from Sarah Hayes performed alongside Steve Reich, Jonny Greenwood and Frank Zappa.

Chris has held many principal conductor posts with youth and amateur orchestras, including at the universities of St. Andrews, Glasgow and Manchester.

Educated at Chetham's School of Music, Chris holds a master's degree in Composition from the University of Manchester



where he studied with John Casken and Geoff Poole.

He has participated in conducting courses and masterclasses worldwide, including in Vienna, London, St. Petersburg and New York.

–
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Tenor WILLIAM SEARLE

Praised as 'stylish and appealing' (The Financial Times) and 'vocally-skilled, intelligent and mature' (Wales on Sunday), Welsh tenor William Searle has performed at Carnegie Hall in New York, with Graham Johnson in the Wigmore Hall *Schubertiade*, with the Royal Philharmonic Orchestra at Cadogan Hall, in a live Classic FM Christmas recital from St John's Smith Square and in Handel's *Messiah* at the Royal Albert Hall.

Recent operatic roles have included Lensky, *Eugene Onegin*, Acis, *Acis and Galatea* Tamino, *Die Zauberflöte* and Tony, *West Side Story*. As a featured artist with Making Music, future performances include *The Seasons* at Bath Abbey, the *St John Passion* in London and Verdi's *Requiem* in Cheltenham. Thanks to the Help Musicians Sybil Tutton Opera Award, he is studying with Scott Johnson at the RCS Alexander Gibson Opera School, where upcoming roles will include King Ouf in Chabrier's *L'étoile*, Mozart in *Mozart and Salieri* by Rimsky-Korsakov and *Young Man in A Feast in Time of Plague* by César Cui, before he continues to Garsington Opera as an Alvarez Young Artist covering roles in *The Bartered Bride* and *Ariadne auf Naxos*.



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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

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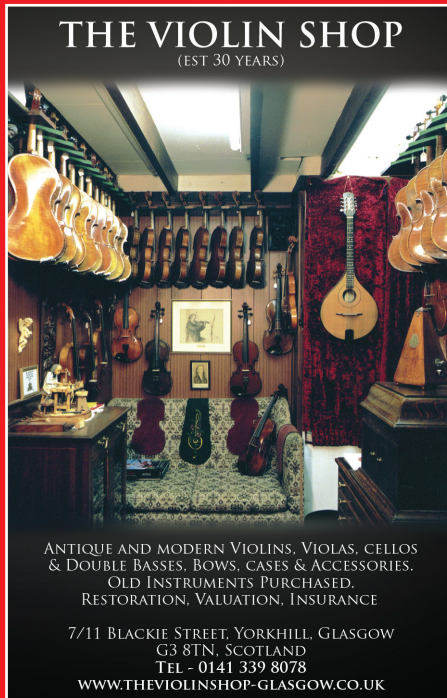
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