

ARIADNE 5009

Philharmonic Promenade Orchestra
Iain Sutherland *conductor*

Star Trek: The Next Generation Jerry Goldsmith

[1] Main Title* 3:39

You Only Live Twice John Barry arr. Iain Sutherland

[2] Main Title 2:50

Back to the Future Alan Silvestri

[3] Main Title* 3:34

The Mission Ennio Morricone

[4] Gabriel's Oboe 4:00

The Eagle Has Landed Lalo Schifrin arr. Iain Sutherland

[5] Main Title 3:05

The Sea Hawk Erich Wolfgang Korngold

[6] Main Titles and Love Theme 4:46

Evil Under the Sun Cole Porter arr. John Lanchbery

[7] Title Music 6:08

Funny Face George Gershwin

[8] Overture* 5:48

Finian's Rainbow Burton Lane

[9] Prelude (Main Title)* 6:25

Spring Parade Robert Stolz arr. Charles Previn

[10] March* 2:14

September Affair Kurt Weill arr. Iain Sutherland

[11] September Song* 4:43

So Long at the Fair Benjamin Frankel

[12] Carriage and Pair 2:46

Elvira Madigan Wolfgang Amadeus Mozart

[13] Piano Concerto No.21 in C major – *Andante* 7:21

Richard III William Walton

[14] Prelude* 7:08

Henry V William Walton

[15] Passacaglia/Death of Falstaff 2:42

[16] Touch her soft lips and part 1:42

Lawrence of Arabia Maurice Jarre

[17] Main themes* 4:00

Total duration: 74:03

* Recorded live in concert

Original studio and live recordings, 1988-89 and 1994-95, from the Iain Sutherland/
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GREAT CLASSIC FILM MUSIC
VOLUME II

PHILHARMONIC
PROMENADE
ORCHESTRA

Iain Sutherland
conductor

ARIADNE

Film historians often speak of the 'Golden Age of Hollywood' – and, of course, they are right to do so. Whilst the art of film making can truly be said to have dawned at the beginning of the 20th-century, the lack of sound-on-film was only solved about 30 years later – although, even in the silent era, the juxtaposition of music and film was well understood and had led to an entire class of musicians whose main employment came through playing in cinema orchestras – offering suitable accompaniment to the silent screen action.

Such was the demand, driven by the development of sound-on-film, that Hollywood (a Los Angeles suburb chosen for its equable year-round climate) remained a veritable factory of film-making. With the 'talkies' came music-on-film, and many composers and musicians found their gifts in great demand – the world over, and not just in California.

The rise of fascism across Europe in the 1930s saw many excellent musicians, a lot of them Jewish, flee to the United States, where in Hollywood the demand for music for the movies became insatiable – a veritable power-house of creativity – long before television marked the end of the cinema's never-ending 'production-line' approach.

The cinema today, more than half-a-century later, is less concerned with continuous production, and the constant consequential demand for film music has declined. But, poetically almost, it is those films from the Golden Age of Hollywood that are now screened nightly on the world's television channels, the music accompanying them remaining as fresh as the classic movies it was written to accompany, as new generations witness the great cinema classics from that true Golden Age.

Our opening track comes from the phenomenally successful *Star Trek* franchise – by now (2020) expanded into 13 feature films. *Star Trek* movies arose from the ground-breaking television series which began in 1966. The linking characters and the setting in deep space have consistently enthralled cinemagoers and viewers at home – and the title theme by Jerry Goldsmith from the 1987 television series ***Star Trek: The Next Generation*** captures in music the fantasy-drama of this compelling saga.

The most successful film franchise ever – James Bond – began in 1962 with *Dr No*, with Sean Connery as Bond. It was a sensational beginning to the series, which has run for well over half a century and shows no signs of ending. From the very first, the music for the Bond films has created a post-Hollywood genre – often in the guise of theme songs, based on the films' titles.

The fine all-round musician John Barry was responsible for many earlier scores in the series and for the fifth Bond film, ***You Only Live Twice*** (1967), set in Japan with Sean Connery continuing his role, Barry composed a notable song – heard during the opening credits sung by Nancy Sinatra – which formed a *leitmotif* for the score, heard here in full orchestral splendour in Iain Sutherland's arrangement.

Another successful sequence has been the ***Back to the Future*** series, starring Michael J. Fox and Christopher Lloyd as his eccentric scientist friend. The music, by Alan Silvestri (unrelated to the Romanian conductor), characterised the time periods wherein Fox and Lloyd found themselves, cleverly weaving later styles with earlier periods.

Many European composers wrote music for Hollywood films, even if the films were not actually shot in the United States. The Italian master-composer for the screen, Ennio Morricone, with hundreds of film scores to his credit, achieved worldwide fame for his music for what was termed 'Spaghetti Westerns' – ostensibly set in America but actually filmed in southern Europe. These included the Clint Eastwood classics *The Good, the Bad and the Ugly* and *A Fistful of Dollars*, part of a trilogy directed by Sergio Leone. Morricone's global success led to him writing music for the British film ***The Mission*** in 1986, telling of a Jesuit missionary in 18th-century South America and starring Robert De Niro, Jeremy Irons, Ray McAnally and Liam Neeson. Morricone's main theme remarkably juxtaposes a Spanish-styled theme on the oboe in counterpoint with a Guarani native South American theme.

Lalo Schifrin is best-known as a composer whose many scores have become synonymous with the films or tv series they accompany. Particularly, the *Mission Impossible* tv and film series, *The Man from U.N.C.L.E.* and *Starsky and Hutch* have taken Schifrin's name around the world, and his important cinema scores – *Dirty Harry*, *Magnum Force* and many others – include that for the wartime drama ***The Eagle Has Landed*** starring Michael Caine and Donald Sutherland (1976). Iain Sutherland's arrangement of the Main Title frames a fine example of Schifrin's art at its best, the music perfectly matching the drama in juxtaposing German and English thematic phraseology.

Of all the émigré composers who left Nazi Europe for the USA, none had more lasting impact than Erich Wolfgang Korngold. Born in Vienna in 1897, his career began before World War I as a prodigy; by 1934, on arriving in Hollywood, he was

an established late-Romantic master who determined to write no further music for the concert hall or the opera house whilst Hitler was in power. Korngold's rich, romantic style was perfect for Hollywood, especially the big historical costume dramas to which he enthusiastically responded.

The swashbuckling 1940 Warner Brothers film ***The Sea Hawk*** starring Errol Flynn, Brenda Marshall and Claude Rains was enhanced considerably by Korngold's music; such is the music's power that the Main Title and Love Theme deserve a place in any great Hollywood film music collection. Korngold's genius in capturing the screen action through music set standards for all succeeding composers.

Music from two very different films follows, united in coming from two of the greatest 20th-century American popular music composers. The 1982 movie ***Evil Under the Sun*** – based upon Agatha Christie's 1941 novel – starring Peter Ustinov (Hercule Poirot) and Dame Maggie Smith is set in upper-class England in the 1930s. Requiring music of the period, for this compelling drama three classic melodies by Cole Porter: *I've Got You Under My Skin*, *I Get a Kick out of You* and *Night and Day* fitted the situations admirably, John Lanchbery's arrangements deftly weaving them into his own original score.

The 1957 film ***Funny Face*** shared the same name as a 1927 Broadway show with music by George Gershwin and lyrics by his brother, Ira. There, the connexion virtually ends, for the stories are dissimilar – the intervening 30 years and World War II, alongside the profound social changes, demanded new settings and updated dramatic treatment.

It was the first film Fred Astaire made with Audrey Hepburn. Astaire had known the Gershwins – they wrote several songs for him in the 1930s – so incorporating Gershwin's Overture with references to '*S Wonderful* and *Funny Face* provided ideal musical accompaniment.

Eleven years after *Funny Face* Fred Astaire returned to the screen for ***Finian's Rainbow***, another film of an earlier musical which had first opened on Broadway in 1947 and had been revived several times before the 1968 film, directed by Francis Ford Coppola, which also featured Petula Clark and Tommy Steele. Much of its charm, whimsy and lyrical fantasy – encapsulated by the film's opening Prelude – comes from Burton Lane's effervescent, richly coloured score.

Spring Parade, a quality musical film of 1940 starring Deanna Durbin and Robert Cummings had music by two further European émigré musicians – Charles Previn (uncle of André) and the legendary Robert Stolz. Stolz's attractive March (the highlight of the parade) in Previn's colourful arrangement demonstrates the artistry that attended so much Hollywood film music of the period.

September Affair is another relatively little-known Hollywood movie from the latter years of the 'Golden Age', remembered more for its music than for other qualities. Featuring two significant Hollywood stars, Joan Fontaine and Joseph Cotten, it was enhanced by music from another European émigré, Kurt Weill, who died that same year (1950) aged only 50. Weill's *September Song* appeared in an earlier movie, *Knickerbocker Holiday*, but *September Affair* proved far more successful, especially in Weill's planned arrangement (his death prevented its

completion) finally brought to fruition by Victor Young. This recording features an arrangement by Iain Sutherland.

So Long at the Fair, a British thriller starring Jean Simmons and Dirk Bogarde also appeared in 1950, with music by another composer who fled Nazi Germany, Benjamin Frankel. The mysterious story, set in Paris in 1889 during *La belle époque* is full of genuine drama. Frankel's music – especially that accompanying the ride in the 'Carriage and Pair' in Paris – fully captures the elegant style of the era.

In 1967, the Swedish film ***Elvira Madigan*** brought Mozart (not for the first time, nor the last) to the cinema, when his music – the *Andante* movement from his Piano Concerto No.21 (K467), played here by Harry Rijke – is often popularly referred to as the 'Elvira Madigan' Concerto. The film tells of Elvira (a dancer in the 1890s, painted by Toulouse-Lautrec) and her ill-fated love for an aristocrat – their death pact being solemnised by Mozart's music.

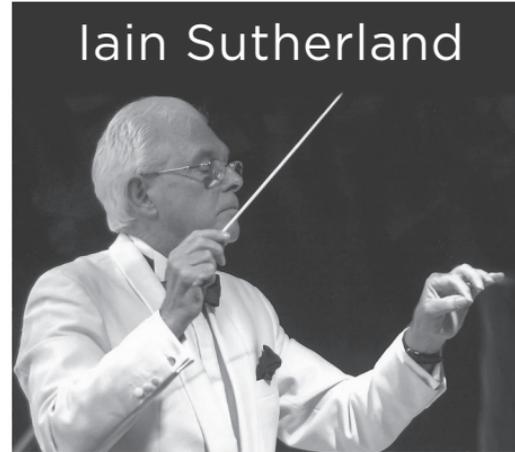
By 1939, the 37-year-old British composer William Walton had established an international reputation through works which made an enormous impression – Concertos for Viola and for Violin, the oratorio *Belshazzar's Feast* and the Symphony in B flat minor. He also revealed a popular vein with his *Façade* and the Coronation March *Crown Imperial* in 1937. He was exempted from military service, being required to provide music for the cultural arm of the war effort – including films. Walton's resultant film music is of a quality that transfers readily to the concert hall.

Two wartime films with Walton's music were directed by and starred Laurence Olivier – *Hamlet* and *Henry V* – and a third Shakespeare film with Olivier and music

by Walton came in 1955, **Richard III**. These films (as well as others for which Walton wrote music) were undoubtedly enhanced by Walton's contribution; we present three examples of his mastery in fitting music to screen drama: the nobly tragic Prelude to *Richard III* for full orchestra and two pieces for string orchestra from **Henry V** – *Passacaglia on the Death of Falstaff* (played in the film by Sir George Robey) and the gentle *Touch her soft lips and part* – a lyrical interlude in the powerful drama.

We end with music by French composer Maurice Jarre for the bio-pic **Lawrence of Arabia** (1962) starring Peter O'Toole, Anthony Quinn, Omar Sharif and Alec Guinness. This remarkable example of the art of the cinema, notable for outstanding performances and masterly photography as well as a superb script, had music which made a similarly strong impression. Tough decisions were made about the music, Jarre's score was 'knocked into shape' by the British composer Gerard Schurmann, the soundtrack originally conducted by Sir Adrian Boult. Despite disputes – as so often in film music – the result fitted the action admirably: paying homage to native musicians' styles through European ears.

Robert Matthew-Walker © 2020



Few conductors in recent generations have shared the broad and detailed experience within what might be termed lighter orchestral music alongside the wide-range of standard concert repertoire such as the Scottish-born Iain Sutherland has enjoyed.

During the past few decades Sutherland's international career has taken him throughout Europe and South America, conducting a vast range of repertoire, from Britten's *War Requiem* – two performances in Bratislava, marking the end of World War II – and giving the world premieres of Malcolm Arnold's *Four Irish Dances*, Edward Harper's *Etude* for Orchestra, Robert Farnon's *Third Symphony* and John Dankworth's *Escapade* for jazz quartet and orchestra, the British premiere of Darius Milhaud's *A Frenchman in New York*, the Scandinavian premiere of Erich Wolfgang Korngold's *Violin Concerto* alongside the premieres of *Movimientos para Don José Haydn* by René Staar in Graz and *Rhapsody Brasileiros* by Ney Rosauro in Rio de Janeiro – to founding the City of Glasgow Philharmonic Orchestra for the

opening of the Glasgow Royal Concert Hall, and being appointed Principal Guest Conductor (1999-2009), of the period instrument English Haydn Festival Orchestra under the patronage of Professor H.C. Robbins Landon.

Sutherland's international activities have run concurrently alongside hundreds of weekly broadcasts with the BBC Concert Orchestra, featuring many works within the repertoire of light classical music, and partnering some of the world's greatest concert artists.

In this way, Sutherland has been responsible for bringing the vast range of classical music to many millions of listeners, subtly broadening their experience – a mission which he shares with that of such earlier figures as Leonard Bernstein, whose own popular American television programmes in the 1950s did so much to make the average viewer aware of a wide range of music, from jazz to Mahler.

Sutherland's catholic outlook on music makes him the ideal conductor for a recording such as this – the second disc in the SOMM catalogue devoted to the music from classic movies – from the Golden Age of Hollywood to quite recent scores from films across the international community of the cinema. Quite clearly, the range and depth of this repertoire pose considerable challenges to the interpretative standards of any conductor, but as many music-lovers have found over the years, and especially those who have acquired Iain Sutherland's many commercial recordings, there are few conductors currently before the public who can interpret this music with such consistent insight and depth.

GREAT CLASSIC FILM MUSIC
Philharmonic Promenade Orchestra Iain Sutherland
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Philharmonic Promenade Orchestra
Iain Sutherland
conductor

"Captures the magic of cinema through the music we know and love"
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