

Saturday 18 May 2024 at 4pm & 8pm
West Road Concert Hall, Cambridge

Magic of the Movies

Cambridge Philharmonic Orchestra

Ben Eagle *presenter*

Tom Primrose *conductor*

Simon Hewitt Jones *leader*




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Cambridge Philharmonic presents

Magic of the Movies

*A whirlwind tour of
Hollywood's greatest musical moments*

Cambridge Philharmonic Orchestra

Tom Primrose *conductor*

Simon Hewitt Jones *leader*

Ben Eagle *presenter*

Programme

Elmer Bernstein (1922-2004)

The Magnificent Seven

Paul Dukas (1865-1935)

The Sorcerer's Apprentice

John Williams (b. 1932)

Theme from Schindler's List

Theme from Jurassic Park

Monty Norman (1928-2022)

James Bond Theme arr. Stephen Bulla

Bernard Herrmann (1911-1975)

Suite from Psycho

John Williams (b. 1932)

Jewish Town & Remembrances from Schindler's List

(8pm concert only)

Howard Shore (b. 1946)

The Lord of the Rings (extract) arr. Victor Lopez

Hans Zimmer (b. 1957)

Music from Gladiator arr. John Wasson

Richard Wagner (1813-1883)

Ride of the Valkyries

Nino Rota (1911-1979)

The Godfather

John Williams (b. 1932)

Main Title from Star Wars

Music for us

One of the most famous pieces of American music (not in today's programme, but there is nevertheless a reason for mentioning it) is Barber's *Adagio*, a stand-alone version of the second movement of his *String Quartet*. It is often played at solemn moments in the nation's life and is extremely moving. Why then does it crop up in *Platoon*, a movie about American troops in the Vietnam war, directed by Oliver Stone? The answer is immediately apparent when you watch the scene in which the music occurs. Soldiers evacuated by helicopter from an ambush have to watch from above as their colleague - the 'good guy' - is mown down by enemy fire, as he tries to escape through the jungle. It is, really, just a scene from a war movie – until you add the music. Then it becomes a sequence of huge, gut-wrenching pathos. Our emotions have been fully engaged and the music has almost literally told us what and how to feel. It is the perfect exemplar of the role of music in film.



Film music can change the meaning of what our eyes behold on the screen. Imagine a beautiful young woman, this time standing on a cliff edge. How does she feel? It depends on the music that is playing. If Tchaikovsky's *Andante Cantabile* is in the background we assume she is pining for a lover who has maybe drowned or gone away; but if we hear the opening of Mendelssohn's *Italian Symphony* we sense her excitement of what is to come, laced with hope and optimism. Directors use music in their films because music, to put it crudely, manipulates our senses and enhances the scenes it is in. Today's concert is full of such 'manipulation' and beauty. You will hear the extraordinary

Ride of the Valkyries, as well as chilling pieces from *Psycho* (imagine the



shower scene without it!). There's one of the greatest cowboy themes ever - Elmer Bernstein's stirring anthem for *The Magnificent Seven*. There's wonderful music from *The Lord of the Rings* and from *Gladiator* and *The Godfather* too.

The programme contains an 'odd one out' though. A composer of operas and also a music critic, George Dukas is, to modern ears, pretty much a one-hit wonder, with *The Sorcerer's Apprentice* eclipsing all his other works. However, the way Disney re-purposed it for one of the greatest animations of all time makes it film music of a different kind. And it is also a stunning addition to any concert.

There is one film composer, however, who is probably more widely known than any other in the history of twentieth and twenty-first century music, even in a world that contained Ennio Morricone and others like him. To understand why, we only have to listen to the heartbreaking theme from *Schindler's List*, reminding us all, Jew or gentile, Christian or Muslim, Buddhist or Hindu (or any other religion) that we are all human, and all



share the same capacity for love and pain. John Williams' ability to move us, to incite pity or inspire imperial dreams and adventurous derring-do, is extraordinary. Yes, he may channel Holst and Dvořák and Stravinsky, Walton and Beethoven – and more – but his music is his own, and today's concert exemplifies his great gifts. The *Jurassic Park* theme outclasses any computer-generated dinosaurs on offer (a personal opinion!) and, as for a massively stirring march? Well, may the Force be with you, and with Tom Primrose and the players of the Cambridge Philharmonic Orchestra.

As the Star Wars theme rings around the auditorium, thank heavens for the Lumière brothers and their moving pictures. Without what followed, composers as diverse as Korngold, Guðnadóttir, Portman, John Barry, Morricone and yes, John Williams, might never have worked their magic, helping us to live the emotions that film narrative inspires. At their best, too, they leave us with music like today's, to thrill us in the concert hall and enable us to glory in the wonders they offer.

Oh, and one last thing. *The Ride of the Valkyries* is different from any of the rest of today's programme. It is 'diegetic' music, in that the characters in the film (more helicopter-borne US soldiers in another Vietnam movie *Apocalypse Now*) know it is happening, can hear it, and indeed have brought it into the scene, whereas all the other music today is 'non-diegetic', that only we the audience can hear.

It is music for us, not for them! It is music for you.

By Jeremy Harmer

Ben Eagle (presenter)



Ben is an actor and singer who trained at the Royal Central School of Speech and Drama, graduating with the Lilian Bayliss Award for Excellence.

He hails from 'God's Own County', Yorkshire, and has recently moved back there after years of living in London.

As an actor, Ben has toured the United States twice with Shakespeare, played gritty northern policemen, teachers, pigs, bailiffs, journalists, less gritty northern policemen, Isambard Kingdom Brunel, friars and even the pantomime 'Dame', which he will be reprising in

Doncaster later this year (oh yes he will!). He has performed at venues and theatres countrywide, including the Royal Albert Hall, as well as being a regular voiceover artist, often heard on radio and TV.

Ben is a self-confessed 'film buff' and is delighted to be hosting Magic of the Movies for the Cambridge Philharmonic.

Theatre includes: David Walliams' *Demon Dentist* (UK and Ireland tour), *Horrible Histories: Terrible Thames*, *The Incident Room* (New Diorama), *Hamlet* (USA tour), *Measure For Measure* (USA tour), *King Arthur*, *Aladdin*, *Dick Whittington*, *Sleeping Beauty* and *Robin Hood* (Tewkesbury Roses), Alan Ayckbourn's *Neighbourhood Watch* (Gordon Craig), Falstaff in *The Merry Wives of Windsor* (Theatre N16), *Much Ado About Nothing* (Theatre N16), *This Was The World and I Was King* (Arts Theatre West End), *Robin Hood* (Chipping Norton), *The M Word* (Leicester Square Theatre), *The Eighth Wonder of the World* (Brunel Tunnel Shaft), *Animal Farm*, *1984* (National Media Museum & tour), *Much Ado About Nothing*, *Twelfth Night*, *Waiting For Godot*, *A Christmas Carol*. Screen includes: Kay Mellor's *The Syndicate* (BBC)

www.beneagle.com

Tom Primrose (conductor)



Tom Primrose is a British conductor, accompanist and coach. He works principally in opera and his freelance work takes him all over the world, including Opéra National de Paris (Palais Garnier and Opera Bastille), Opéra de Montecarlo, Det Kongelige Teater og Kapel in Copenhagen, Polish National Opera, Korea National Opera, and the Mariinsky Concert Hall in St Petersburg.

He will conduct Stravinsky's *The Rake's Progress* for the Grange Festival with the Bournemouth Symphony Orchestra in summer 2024.

Other conducting credits include Britten *Les Illuminations*, *St Nicolas*, *The Burning Fiery Furnace*; Ravel *Mother Goose Suite*; Elgar *Enigma Variations*, *Serenade*; Verdi *Requiem*; Mozart *Sinfonia Concertante*, various symphonies and concertos, and *Requiem*; Stravinsky *Symphony of Psalms*; Handel *Messiah*; Fauré and Durufié *Requiems*. Forthcoming engagements include Haydn and Handel with Southbank Sinfonia and Newbury Festival Chorus.

In the UK he has freelanced as a coach, pianist or conductor for the Royal Opera House, English National Opera, the Grange Festival, Shadwell Opera, Opera Holland Park and Opera South. He has assisted and chorumastered for a host of conductors including Susanna Mälkki, Alexander Soddy, David Parry, Richard Egarr, Finnegan Downie Dear, Francesco Cilluffo, Yan-Pascal Tortelier, Martyn Brabbins and Stephen Barlow. In addition to the core operatic repertoire, Tom is particularly sought-after in the preparation of twentieth century opera, and recent engagements have included Janáček *The Makropulos Case*, Britten *Peter Grimes*, Berg *Wozzeck*, Bartok *Bluebeard's Castle* and Knussen *Where the Wild Things Are*. He has strong connections with East Anglia where he is co-founder and artistic co-director of the Southrepps Music Festival, director of the Choirs at the University of East Anglia, and acted for a time as Assistant Organist and Director of the Girls' Choir at Norwich Cathedral.

Tom is an award-winning piano accompanist and has performed at many of the UK's principal concert halls and festivals, on BBC television and radio, and has collaborated with leading singers and instrumentalists.

www.tomprimrose.com

Simon Hewitt Jones (leader)



English violinist Simon Hewitt Jones is a musical omnivore, involved with a wide array of cross-disciplinary creative projects as a performer, teacher, writer, presenter and producer.

Simon performs extensively across the UK with the London Concertante chamber orchestra, often as leader or soloist. He is Concertmaster of the Guildford Symphony Orchestra, Principal Guest Leader of the Worthing Philharmonic, and violinist of House of Light, a Berlin-based new wave, shoegaze rock band.

Simon works as a session musician and recording artist in London, where he has recorded for artists as diverse as Massive Attack, Ed Sheeran, Deltron3030 (including Glastonbury Festival), the Medici Quartet, and the late Sir John Tavener. He was awarded a BBC Premiere Award for chamber music recording, made an acclaimed solo recording with the Royal Ballet Sinfonia, and has broadcast extensively on TV and Radio.

As a soloist and chamber musician, Simon has performed at many leading festivals, including Spitalfields, Aldeburgh, Henley, Gregynog, and at most of the UK's cathedrals and major concert halls.

Simon is an experienced teacher and workshop leader and has worked across all levels of music education in the UK and Ireland, from early years and primary, to special educational needs and teacher training. For over a decade he has contributed to educational and cultural development programmes in the Palestinian Territories.

In TV/film, Simon has been a music consultant and actor coach for major productions by Disney, Netflix and other networks. He founded ViolinSchool, a leading UK provider of adult education programmes for the violin, and was previously a researcher at the Royal Academy of Music.

www.simonhewittjones.com

Cambridge Philharmonic Orchestra

Violin 1

Simon Hewitt Jones
(leader)
Kate Clow (co leader)
Amy Kent
John Byrne
Robert McFall
Joyce Yu
Sabine Lindner
Manon Couvignou
Sebastian Bechmann
Abigail Tan
Margaret Scourse
John Richards

Violin 2

Hilary Crooks
Emma Lawrence
Vicky Jolliffe
Sarah Ridley
Anne McAleer
Ariane Stoop
Nichola Roe
Leila Coupe

Viola

Ruth Donnelly
Peter Conlon
Mari O'Neill
David Yadin
Anne-Cecile Dingwall
Jeremy Harmer
Edna Murphy
Emma McCaughan
Agata Richards

Cello

Anna Edwards
Linda Hindmarsh
Daniel Coldridge
Angela Bennett
Lucy O'Brien
Jess Llewellyn

Catherine Wilson
David Brown
Clare Gilmour
Helen Hills
Helen Davies

Double Bass

Tony Scholl
Susan Sparrow
Alan Blackwell
Stuart Clow

Flute

Adrienne Kelly-Jackson
Alison Townend
Sarah Blazeby

Piccolo

Sarah Blazeby

Oboe

Rachael Dunlop
Tom Gillam
Charlotte Ewins

Cor Anglais

Charlotte Ewins

Clarinet

Graham Dolby
Zenta Carnac

Bass Clarinet

David Hayton

Bassoon

Neil Greenham
Jenny Warburton
Sarah Kwan

Horn

Caroline Prozesky
Tony Hawkins
Gareth Edwards
Chris Wykes
Peter Roberts
Tim Rausch
Lucy Salmon

Trumpets

Colin Bloch
Rachel Armitage
Niall Warden
Charlotte Norman

Cornets

Charlotte Norman
Rachel Armitage

Trombone

Neil George
Denise Hayles

Bass trombone

Gary Davison

Tuba

Robin Norman

Timpani

Dave Ellis

Percussion

Derek Scurll
Lizzie Brightwell
Dan Johnstone
Peter Ashwell

Harp

Elizabeth Green

Piano/Celeste

Mark Fielding



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Cambridge Philharmonic

Next concert

Puccini *Turandot*

Saturday 13 July, 4pm 2024

Saffron Hall, Saffron Walden

A concert performance of Puccini's finest masterpiece,
featuring the timeless aria *Nessun Dorma*



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