

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Sponsored by



THE MUSIC OF BOND

Usher Hall, Edinburgh
Fri 29 Oct 2021 7.30pm

Glasgow Royal Concert Hall
Sat 30 Oct 2021 7.30pm

Nicholas Dodd Conductor

Lance Ellington Vocals

Emma Lindars Vocals

Royal Scottish National Orchestra

THE MUSIC OF BOND

The name's Bond, James Bond. The RSNO puts on black tie and tux and pours itself a Vesper Martini with some of the sassiest signature tunes in cinematic history: six decades of girls, gadgets, supervillains and knockout songs, performed by Emma Lindars and *Strictly Come Dancing* vocalist Lance Ellington. Well, you know what they say: Diamonds are Forever. These tunes are every bit as enduring – and as brilliant. Nobody does it better: guaranteed to leave you shaken ... and stirred!

David Arnold

White Knight from **Tomorrow Never Dies** [5]

John Barry

Diamonds Are Forever [3]

John Barry

Moonraker [3]

Chris Cornell and David Arnold

You Know My Name from **Casino Royale** [3]

John Barry

We Have All the Time in the World from
On Her Majesty's Secret Service [3]

David Arnold

Surrender Song from **Tomorrow Never Dies** [3]

John Barry

All Time High from **Octopussy** [4]

John Barry

You Only Live Twice [3]

John Barry

Goldfinger [3]

Paul and Linda McCartney

Live and Let Die [3']

Michel Legrand

Never Say Never Again [3']

John Barry

Space March from **You Only Live Twice** [3']

INTERVAL

John Barry

Boat Chase from **Moonraker**

– **Ski Chase** from **On Her Majesty's Secret Service** [7']

John Barry

From Russia with Love [3']

John Barry

Thunderball [2']

Marvin Hamlisch

Nobody Does It Better from **The Spy Who Loved Me** [3']

David Arnold

Night at the Opera from **Quantum of Solace** [3']

David Arnold

City of Lovers from **Casino Royale** [3']

Adele/Paul Epworth

Skyfall [5']

John Barry

The Man with the Golden Gun [2']

David Arnold

The World is Not Enough [3']

John Barry

A View to a Kill [3']

David Arnold

Bond on the Pond from **The World is Not Enough** [6']

Nicholas Dodd Conductor

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Royal Scottish National Orchestra

If viewing these notes at the concert, please do so considerately and not during performances.

Please ensure your mobile device is on silent mode throughout.

THE MUSIC OF BOND: SHAKEN AND STIRRED

Let's face it ... James Bond is a jammy so-and-so. He's handsome, wealthy, has an incredible job, hugely influential friends (and enemies), is popular with his co-workers, owns a seemingly limitless supply of impeccably tailored suits, is an Olympic-class athlete, is a world-class shot, has brilliant taste in cars, has a beautiful girl (well, usually more than one ...) in every town, has an array of high-tech gadgets at his disposal that R2-D2 would envy, and would

appear to have more lives than a cat. An 'enthusiastic' gambler, he is nearly as loyal to his signature vodka martini (shaken, not stirred) as he is to the British crown and his Scottish roots. And to top it off, he has a theme tune so famous that it rivals *Star Wars* for the most instantly recognisable melody in all of cinema.

When Daniel Craig and Her Majesty Queen Elizabeth appeared to jump out of a helicopter at the opening of the 2012 London Olympics, the bombastic and brassy opening chords of the **James Bond Theme** rang out as two Union Jack parachutes glided into the stadium – a pastiche that saluted not only the monarch's sense of humour, but the special place that Bond and his music hold in the British national psyche.

Over the last 68 years, the British spy created by author Ian Fleming has become one of literature and film's most recognised characters. Fleming wrote 12 Bond novels and two volumes of short stories between 1953 and 1966. Since Sean Connery brought Bond to life on screen in **Dr No** in 1962, the official 007 series has spanned 23 official films (and three non-canonical ones) over a 59-year period, making it the longest-running, and most successful, movie franchise in history.

The men who made this extraordinary franchise what it is today were producers 'Cubby' Broccoli and Harry Saltzman. Saltzman purchased a deal on the movie rights to *Dr No* from Fleming, while Broccoli had been





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working on a Bond-esque movie treatment. With time running out on Saltzman's deal, they pooled their resources and *Dr No* went into production in 1961, with Scotsman Sean Connery as Bond.

Saltzman engaged composer Monty Norman to work on the score but the studio, United Artists, was unimpressed with his main title

theme. Though the tune was 'felt to be almost right', something was missing. Noel Rodgers, then head of music at United Artists, called in composer John Barry to rearrange and orchestrate the tune, and to use his own big band to overhaul the piece. Barry had shown his considerable mettle

by arranging for top British big band leader Ted Heath. He rearranged the theme, letting his guitarist loose

on the main riff before the brass section swung in, to awesome effect. Exactly how much of Monty Norman's original tune remains is unclear and led to a notable court case in the 1990s as Norman successfully sought to assert his authorship of the tune (there are clear precedents to the theme tune in Barry's own work). But whatever its parentage, the distinctive twangy guitar and swinging big-band blast has been heard in every one of the 'official' Bond films made since and has become an integral part of the Bond mythos.

The theme song, the Bond theme and the famous gun-barrel sequence are a portal into Bond's world. James Bond the character doesn't spend an awful lot of time articulating how he is actually feeling about a given subject, so the music, in particular the James Bond Theme, with its rising and falling seventh chords, becomes the modern-day equivalent of a Wagnerian leitmotif.

The Norman/Barry theme, the use of a title song and the obligatory sensual opening sequence took form over time. It isn't until the third movie, **Goldfinger**, that all the elements of the classic Bond title sequence appear; the Bond theme played over the gun-barrel image, followed by the title song, which in this case isn't just sung, but lived, by the sensational voice behind three Bond title songs, Dame Shirley Bassey.





Barry artfully brought together wildly different sounds – big-band jazz, rock guitar riffs, lush symphonic strings, Latin beats – and provided the musical settings for such title songs as *Goldfinger*, ***Diamonds Are Forever*** and ***You Only Live Twice***. His work on the films and their worldwide success ensured the participation of such top-drawer guest vocalists as Matt Monro, Louis Armstrong, Nancy Sinatra, Lulu, and Tom Jones, who provided the swaggering vocal for ***Thunderball***. According to the song's lyricist Don Black, Jones passed out in the recording booth during the song's final, high-A flush. Jones said of that final note, 'I closed my eyes and I held the note for so long, when I opened my eyes the room was spinning and I was on the floor!'

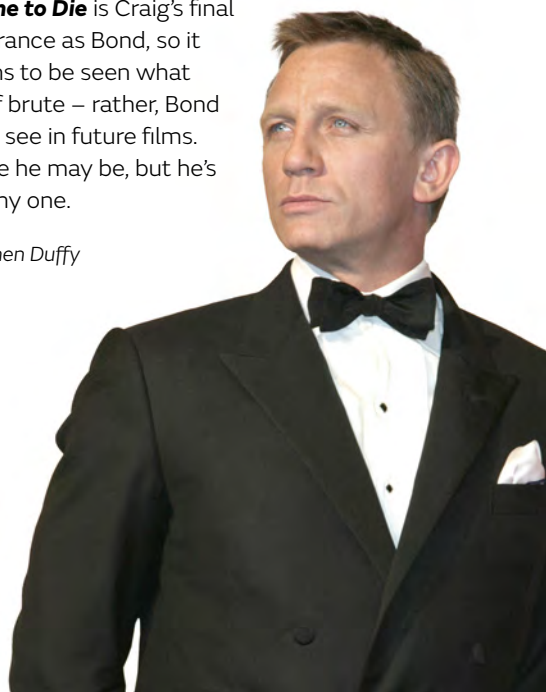
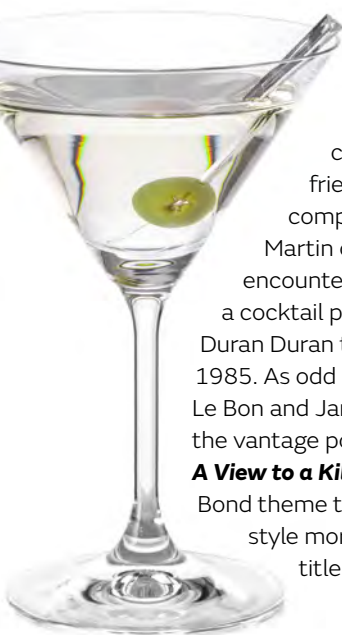
As the '70s morphed into the '80s, and Sean Connery morphed into Roger Moore, so the sound of Bond changed too; from big-band belters Bassey, Jones and Lulu, through a hugely successful collaboration between old friends Paul McCartney and composer-producer George Martin on ***Live and Let Die***, to an encounter with Cubby Broccoli at a cocktail party that gave popsters Duran Duran their opportunity in 1985. As odd as the pairing of Simon Le Bon and James Bond might be from the vantage point of 2021, it gave us ***A View to a Kill***, the most successful Bond theme to date. With the house style more or less established, title songs were contributed

by composers as diverse as Marvin Hamlisch and Bill Conti, and performed by an array of singers from Sheena Easton to Tina Turner.

David Arnold took over scoring duties for Bond on ***Tomorrow Never Dies***, but took on a whole new Bond for 2006's ***Casino Royale***, followed by ***Quantum of Solace*** two years later. He was understandably nervous about the legacy that John Barry had firmly established, but the arrival of a new actor as Bond meant a new direction in scoring, and the contributions of singer-songwriters such as Sam Smith and Adele. Arnold read the script of Daniel Craig's 2006 debut before the actor was appointed, and his music helped set the tone for Craig's debut and every Bond film since, with Bond described by the composer as an 'unreconstructed brute'.

No Time to Die is Craig's final appearance as Bond, so it remains to be seen what kind of brute – rather, Bond – we'll see in future films. A brute he may be, but he's a jammy one.

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RSNO Christmas Concert featuring

THE SNOWMAN

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DND Fri 17 Dec: 7.30pm

GLW Sat 18 Dec: 2pm

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Hugh Dennis



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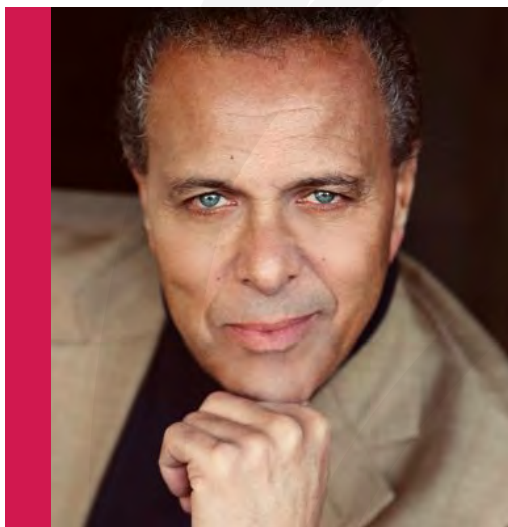


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LANCE ELLINGTON Vocals



Lance Ellington has become known as one of the UK's most popular male vocalists. Apart from recording and performing under his own name, his regular appearances on the BBC's live series *Strictly Come Dancing* have endeared him to millions of UK dance and music fans. His charismatic style and sultry tones have entertained more than 30 million people all over the world.

Lance has worked with many of the world's top recording artists, including Sting, George Michael, Robbie Williams, Tina Turner, Michael Jackson and many others. He is one of the UK's busiest session singers, performing on many great albums and adverts.

Lance recently completed his UK tour of *Ellington Sings Ellington*, featuring his eight-piece band. *Ellington Sings Ellington* skilfully blends the music of his father, legendary jazz band leader and *Goon Show* personality Ray Ellington, with the Duke Ellington sound and some of Lance's original compositions.

Lance has also been performing *The Best of Bond* as lead vocalist with the renowned conductor Carl Davis, alongside the City of Birmingham, Hallé and Prague Symphony orchestras. He celebrated Carl's 75th Birthday on BBC Radio 2's *Friday Night is Music Night* as one of the solo vocalists.

In 2016 Lance performed a concert version of *Guys and Dolls* at London's Cadogan Hall with a West End cast and the Royal Philharmonic Orchestra. He also performed with Susan Boyle on her British and American tour, opening the show and duetting with her. His new album, *Happy*, is due out on 17 November.

@ellingtonlance

EMMA LINDARS Vocals



Emma recently performed as a featured vocalist in Bond composer David Arnold's celebration 'A Circle of Sound' for the Royal Albert Hall's 150th birthday, conducted by Nicholas Dodd. She has performed at some of the country's biggest and most prestigious venues, including as featured vocalist for Lockie Chapman's 'Hello again' debut solo tour, John Partridge's one-man show *Stripped* at The Other Palace, David Bedella and friends at The Other Palace, Wilton's Music Hall, Ronnie Scott's, 100 Wardour street, The Dress Circle benefit at Her Majesty's Theatre Haymarket, The Ice Ball for Denise Welch of *Loose Women*, Soho House, Archer Street and the Make a Wish Ball at The Dorchester.

Emma's theatre credits include Mrs Bolton in the UK premiere of *Lady Chatterley's Lover* (Shaftesbury Theatre), Doris in the original London cast of *Groundhog Day: The Musical* (The Old Vic), Dora Bailey/Miss Dinsmore in *Singin' in the Rain* (Châtelet Paris), Narrator in *Joseph and the Amazing Technicolor Dreamcoat* (Frinton summer season), Pauline in the

original London cast of *Made in Dagenham* (Adelphi Theatre), Mama Bear/Mama Ogre in the original London cast of *Shrek The Musical* (Theatre Royal Drury Lane), a Diva in the original London cast of *Priscilla, Queen of the Desert* (Palace Theatre), Fräulein Schweiger/Baroness Elberfeld in the original revival cast of *The Sound of Music* (London Palladium), Evillene in *The Wiz* (Upstairs at the Gatehouse), Schoolgirl in *The Prime of Miss Jean Brodie* (National Theatre and UK tour) and Portly the Otter in *The Wind in the Willows* (National Theatre and Old Vic).

Emma's television appearances include Ample Chanteuse in *This Week* for the BBC, *Children in Need*, *Comic Relief* and the Alan Titchmarsh and Paul O'Grady shows. She has been a featured vocalist on *Friday Night is Music Night* for BBC Radio 2, and has appeared on the original revival cast recording of *The Sound of Music* (RUG) and as Peaseblossom in *A Midsummer Night's Dream* (Naxos).

Emma has recorded her own solo album, *As We Grow Older*, available on all streaming platforms.

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NICHOLAS DODD Conductor



Nicholas has orchestrated and conducted James Bond soundtracks for *Tomorrow Never Dies*, *The World is Not Enough*, *Die Another Day*, *Casino Royale* and *Quantum of Solace*.

His feature film credit list also includes *Independence Day*, *Godzilla*, *Lethal Weapon 4*, *The Mummy*, *Shaft*, *The Stepford Wives*, *Sahara*, *Inkheart* and *The Time Traveler's Wife*. He has worked with leading Hollywood composers on projects including James Cameron's *Avatar*, as well as *The Chronicles of Narnia: The Voyage of the Dawn Treader*, *Wrath of the Titans*, *Percy Jackson: Sea of Monsters*, *Exodus* and *The Addams Family*. He composed the score for *Renaissance*, as well as for Alain Berbérian's *Treasure Island*, for which he gained a GRAMMY nomination.

Nicholas has orchestrated and arranged music for artists including Katherine Jenkins, Russell Watson and Dame Shirley Bassey (her 2009 release *The Performance*).

He has conducted the Royal Philharmonic Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, Philharmonia Orchestra, Royal Northern Sinfonia, North Carolina Symphony Orchestra and Houston Symphony Orchestra. He has conducted John Barry's music at the Royal Festival Hall with the LPO, as well as in France, Ireland and Austria. He recently conducted Bond composer David Arnold's celebration 'A Circle of Sound' for the Royal Albert Hall's 150th birthday.

ROYAL SCOTTISH NATIONAL ORCHESTRA



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in October 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds Søndergård as Principal Guest Conductor.

The RSNO performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness. The Orchestra appears regularly at the Edinburgh International Festival and the BBC Proms, and has made recent tours to the USA, China and Europe.

The Orchestra is joined for choral performances by the RSNO Chorus, directed by Gregory Batsleer. The RSNO Chorus evolved from a choir formed in 1843 to sing the first full performance of Handel's *Messiah* in Scotland. Today, the RSNO Chorus is one of the most distinguished large symphonic choruses in Britain. The Chorus has performed nearly every work in the standard choral repertoire, along with contemporary works by composers including John Adams, Howard Shore and James MacMillan.

Formed in 1978 by Jean Kidd, the acclaimed RSNO Junior Chorus, under its director Patrick

Barrett, also performs regularly alongside the Orchestra. Boasting a membership of over 400 members aged from 7 to 18, it has built up a considerable reputation singing under some of the world's most distinguished conductors and appearing on radio and television.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan; two Diapason d'Or awards for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Glazunov (Serebrier), Nielsen and Martinů (Thomson) and Roussel (Denève) and the major orchestra works of Debussy (Denève). Thomas Søndergård's debut recording with the RSNO, of Strauss' *Ein Heldenleben*, was released in 2019.

The RSNO's pioneering learning and engagement programme, Music for Life, aims to engage the people of Scotland with music across key stages of life: Early Years, Nurseries and Schools, Teenagers and Students, Families, Accessing Lives, Working Lives and Retired and Later Life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies.

ON STAGE

FIRST VIOLIN

Lena Zeliszewska
ASSOCIATE LEADER
Patrick Curlett
Jane Reid
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Alan Manson
Laura Ghiro
Wen Wang

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson
Harriet Wilson
Wanda Wojtasinska
Paul Medd
Anne Bünemann
Sophie Lang
Robin Wilson
Liam Lynch

VIOLA

Tom Dunn
PRINCIPAL
Lisa Rourke
Katherine Wren
David Martin
Maria Trittinger
Nicola McWhirter

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Rachael Lee
Sarah Digger
Naomi Pavri

DOUBLE BASS

Nicholas Bayley
GUEST PRINCIPAL
Paul Sutherland
John Clark

FLUTE

Katherine Bryan
PRINCIPAL
Hannah Foster
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Peter Dykes
ASSOCIATE PRINCIPAL
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Adam Lee
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Juan Rodriguez Diaz

HORN

Christopher Gough
PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy
Lauren Reeve-Rawlings

TRUMPET

Christopher Hart
PRINCIPAL
Mike Lovatt
GUEST JAZZ LEAD
Marcus Pope
Brian McGinley

TROMBONE

Dávor Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE
Alan Adams

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter
Stuart Semple
Colin Hyson
Joanne McDowall

HARP

Pippa Tunnell

PIANO/CELESTE

Lynda Cochrane

SYNTHESIZER/CELESTE

Michael Barnett

DRUM KIT

Tom Gordon

GUITAR

Anthony Law

BASS GUITAR

Andy Sharkey

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Gurjit Singh Lalli

Jane Wood

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David Hubbard

Dávur Juul Magnussen

Sophie Lang

Paul Philbert

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