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OUT OF THIS WORLD!

Usher Hall, Edinburgh
Fri 19 May 2023 7.30pm

Glasgow Royal Concert Hall
Sat 20 May 7.30pm

OUT OF THIS WORLD!

The Force is strong with this one, as movie maestro Robert Ziegler captains the RSNO on a fantastic musical journey that's out of this world! Composing giants such as John Williams, James Horner and Hans Zimmer brought the big screen to life. Now experience their epic soundtracks – and many more – performed live by the full power of Scotland's National Orchestra. It's an adventure beyond time and space, so beam aboard as we boldly go where no concert has gone before!

R Strauss

Sunrise from *Also sprach Zarathustra*
(2001: A Space Odyssey)

Goldsmith

Star Trek: The Motion Picture Main Title

Beck

Ant-Man Theme

Elfman

Batman Main Title

Elfman

Mars Attacks! Main Title

Bates

Guardians of the Galaxy Main Title

Horner

Jake's First Flight from *Avatar*

Williams

Parade of the Ewoks from
Return of the Jedi

Constant, arr. Phillips

The Twilight Zone
Theme and Variation

Williams

Luke and Leia from
Return of the Jedi

Williams

Close Encounters of the Third Kind
Concert Suite

INTERVAL





Silvestri

Captain America: The First Avenger Main Theme

Zimmer

Cornfield Chase from *Interstellar*

Ottman

X2: X-Men United Suite

Richter

On the Nature of Daylight (Entropy) from *Shutter Island*

Bliss

March from *Things to Come*

Horner

Apollo 13 Main Title

Mothersbaugh

Thor: Ragnarok Suite

Courage

Star Trek Television Theme

Williams

Star Wars Main Title

Robert Ziegler Conductor
Royal Scottish National Orchestra

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OUT OF THIS WORLD!

Space. The final frontier. That's as may be, but for many film-makers it's the only frontier. Lucas, Spielberg, Cameron ... so many of today's legendary movie directors made their names, and their millions, by boldly going – or rather, going boldly – again and again where no one has gone before. Such is the allure for audiences and film-makers alike of alien worlds and journeying through

the stars, that science fiction is the most profitable of all movie genres.

Tonight, thanks to the great composers who write for Hollywood, we will sit on the bridge of the starship *Enterprise*, wander the

Forest Moon of Endor with Ewoks and droids, thrill as the Rebel Alliance attacks the dastardly Galactic

Empire, and bear witness to the arrival on Earth of visitors from space. Join us on a journey that really is Out of this World!

Classical music is full of rousing tunes for the morning, but this opener is more stimulating than a double espresso, high-fibre cereal and probiotic milk beverage combined! Sunrise from Richard Strauss' tone poem **Also sprach Zarathustra** of 1896 is one of the greatest evocations of dawn in all music. When looking for a suitable piece to act as a temporary score to the sunrise and birth of man scene

in the groundbreaking film **2001: A Space Odyssey** (1968), director Stanley Kubrick chose this thrilling major-chord rouser. Alex North had been commissioned to write a score for the film, but it was ultimately abandoned for existing pieces of orchestral music by composers including Johann Strauss II (no relation) and György Ligeti.



When TV writer and producer Gene Roddenberry created **Star Trek** in 1965, no one really expected it to have an impact. Nearly 60 years later, it now rivals *Star Wars* as one of the greatest sci-fi franchises of all time. The original series charting the voyages of the starship *Enterprise* ended production in 1969, and the first official *Star Trek* movie featuring the original cast was released 10 years later. It was here that audiences were first exposed to Jerry Goldsmith's now-iconic theme. Influenced by John Williams' music for *Star Wars* (released two years earlier), the theme has become every bit as celebrated as the theme for the *Star Trek* TV series by Alexander Courage.

Our first trip into the Marvel Cinematic Universe comes from 2015's **Ant-Man**, directed by Peyton Reed. In Marvel-lore, there are two Ant-men, Scott Lang and Hank Pym.

In this version, both men help prevent the theft of Ant-Man's shrinking technology and plot a heist with worldwide ramifications. In an interview for *Variety*, composer Christophe Beck said, 'For *Ant-Man*, I wanted to write a score in the tradition of my favourite superhero movies ... What makes this score stand out is a sneaky sense of fun since it is not only a superhero movie, but also a heist comedy.' Beck's pulsating score is delightfully ominous, and its main theme is scored with alternating bars of 4/4 and 3/4 time signatures.

Marvel has dominated the Superhero market of late, but DC Comics is still home to the most famous trio of superheroes – Superman, Wonder Woman and Batman. Our sole contribution from DC comes from the latter. Tim Burton's take on **Batman** was a distinct move away from the camp 1960s TV show and a move towards the true dark and sinister nature of the character. Danny Elfman's score helps create the gothic style the public associate with both Batman and Burton.



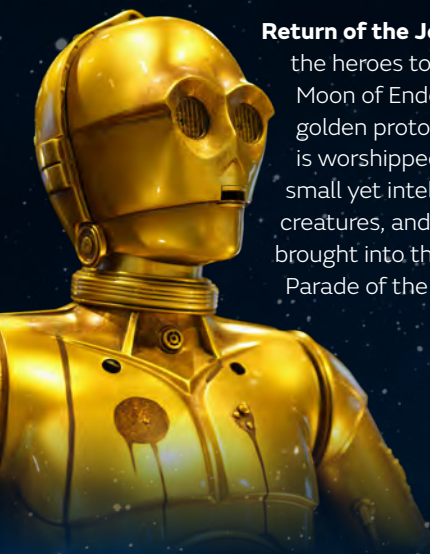
In 1996, Burton made a very daring, very risky and very off-the-wall black comedy based on 1950s trading cards called **Mars Attacks!** A cast of respected A-list actors played awful people who met awful fates, and instead of the evil and terrifying aliens of *Independence Day*, which also came out in 1996, *Mars Attacks!* gave us aliens that were anti-social space-neds goofing around as they violently invaded Earth. The score required a composer with an innate sense of comedy and the absurd, and the job (naturally) went to Danny Elfman, who came up with the quirky Main Title.



Our second foray into the Marvel Cinematic Universe comes from **Guardians of the Galaxy** (2014). Based on one of the more obscure comics from the MCU, it starred Chris Pratt as Star Lord, a man abducted from Earth as a boy, who grew up as part of a band of space scavengers, the titular Guardians. Somewhat unconventionally, Tyler Bates composed some of the score for the movie before filming began so that director James Gunn could direct to the music. In common with other comic-book-based fare, it has a Williams-esque symphonic theme, in this case more swashbuckling than star-warring.

James Cameron's remarkable, Oscar-winning **Avatar** is set on the distant moon Pandora, where a reluctant hero embarks on a journey of redemption, discovery and unexpected love – to save a civilisation. The score is by James Horner, best known for his clever integration of choral and electronic elements in many of his film scores, and for his frequent use of traditional musical influences.

In the early 1970s, many film studios had given up on the idea of the full-scale original score, so it came as a surprise to many young filmgoers to hear the symphonic score for full orchestra that John Williams created for George Lucas' *Star Wars*, drawing on the rich romantic sounds of the 19th century, and on *leitmotiv* techniques borrowed from Wagnerian opera, creating and reworking specific themes for characters and events. One such theme was created for Episode 6,



Return of the Jedi, which takes the heroes to the Forest Moon of Endor. Here the golden protocol droid C-3PO is worshipped by a race of small yet intelligent bear-like creatures, and the heroes are brought into the tribe in the Parade of the Ewoks.

One of the most influential of all TV sci-fi series is **The Twilight Zone**. For five seasons, from 1959 to 1964, each episode presented a stand-alone story in which characters found themselves dealing with often disturbing or unusual events, an experience described as entering 'the Twilight Zone'. Although predominantly science-fiction, the show's paranormal and Kafkaesque events leaned the show towards fantasy and horror, and it had a huge influence on later shows such as *The X-Files* and *American Horror Story*. Its immediately identifiable theme was written by the French avant-garde composer Marius Constant as part of a series of short cues commissioned for a 'work made for hire' music library!

We return to the Forest Moon of Endor for another excerpt from **Return of the Jedi**. In this film, the Galactic Empire is constructing a new and more dangerous Death Star. Luke Skywalker learns that his Jedi training is complete, but that he has a twin sister, Princess Leia. John Williams wrote a theme especially for them, and it's nigh-on impossible to hear one of Williams' greatest themes and not think of Mark Hamill as Luke Skywalker and the late Carrie Fisher as Princess Leia, one of the most important female characters in modern cinema.

Williams' writing for orchestral forces is often fiendishly difficult, yet many of his melodic motifs are incredibly simple, such as the iconic five-note phrase in **Close Encounters of the Third Kind**. Williams composed around 350 five-note phrases before he and director Steven Spielberg settled on the famous one heard in the soundtrack to the 1977 film. Well, you can't expect a superior alien race to use any old musical phrase to communicate with humans! Unnerving and evocative, it's a fitting soundtrack for a film exploring the life-changing encounter between an ordinary man, played by Richard Dreyfuss, and visitors from outer space.



We return to the Marvel Cinematic Universe for the first of the **Avengers** series, and a score by the versatile Alan Silvestri. If his score were for anything else other than a Marvel Superhero it might have been considered cheesy. But it's the combination of a jubilant brass melody, a military marching beat and a final unexpected drum roll that makes the **Captain America: The First Avenger** soundtrack heroic.

When director Christopher Nolan brought composer Hans Zimmer in on **Interstellar**, he didn't tell the composer the genre of the film. He simply said: 'I am going to give you an envelope with a letter in it. It's going to tell you the fable at the centre of the story. You work for one day, then play me what you have written.' Blind to the fact this film would be a futuristic, sci-fi adventure, Zimmer wrote a four-minute piece for piano and organ in one night that formed the basis for his score.

Another Marvel super-team, this time the **X-Men**. Composer John Ottman has been

Marvel's go-to guy for this team and is able to merge the classical with the futuristic in a typically big-budget no-nonsense style. The music is tense, ominous and heart-pounding, elegantly following the action and the protagonists while maintaining a cohesive theme.

We edge back towards *Twilight Zone* territory with 2010's **Shutter Island**, a psychological film noir starring Leonardo DiCaprio as a prisoner in a maximum-security island prison. The soundtrack is an eclectic mix of sampled material and pre-existing orchestral music, and is most famous for *On the Nature of Daylight* by British composer Max Richter, also heard most recently in the post-apocalyptic sci-fi drama *The Last of Us*. Its solemn unison chords and soaring solo violin have made this luminous work the score for moments of on-screen grief.

In 1936, as the world teetered on the brink of war, came the release of **Things to Come**, a film based on H G Wells' dystopian novella. The score was composed by leading British symphonist Sir Arthur Bliss, who provided a Concert Suite from which we hear its celebrated March. In the movie, this impassioned, extremely British march is heard at the outbreak of war – in 1940.

As we've heard, stories of space travel need equally heroic soundtracks, and James Horner's poignant, almost understated, score was the perfect accompaniment to the story of **Apollo 13**'s failed mission to the Moon. This is a tale of averted tragedy, heroism and a testament to the minds of the scientists who ran early space missions. Director Ron Howard used 1960s pop songs alongside Horner's score that captures the American spirit of adventure.

Our final venture into the Marvel Cinematic Universe is the 17th film in the franchise, and the third film focusing on Thor, the Norse God of Thunder, played by Chris Hemsworth. **Thor: Ragnarok** finds Thor enslaved and forced to participate in gladiatorial games. The film is

delightful and entertaining and its score, by Mark Mothersbaugh, is a glorious '80s-inspired mash-up of orchestral sounds and synthesiser-based prog rock.

In 1965, when writer and producer Gene Roddenberry was looking for a theme for his sci-fi pilot commissioned by Lucille Ball's Desilu company, she suggested in-house composer Alexander Courage. What he came up with is arguably the most famous fantasy TV theme of all time. **Star Trek**, with its long, leaping melody, its soaring French horns and fabulously incessant bongos, was perfect for the show, and key elements of his theme have entered into the title of almost every *Star Trek* movie or spin-off series since.

Our journey out of this world ends appropriately with the theme everybody knows. In 1975 the young writer and director George Lucas was looking for a composer to bring some much-required gravitas to his fledgling Skywalker Saga. His friend Steven Spielberg suggested John Williams. The resulting score for what became known as **Star Wars** won the Academy Award for Best Original Score in 1977. Its success led to John Williams becoming the most decorated composer in the history of film, and *Star Wars* becoming the greatest cultural phenomenon of the modern age.

© Stephen Duffy



ROBERT ZIEGLER Conductor



In a versatile career, Robert Ziegler conducts music from Albinoni to Zappa and collaborates with artists across the musical spectrum. He trained as a pianist with Jakob Gimpel and John Ringgold, and studied conducting with Franco Ferrara.

A former prize-winner in the G Fitelberg International Conducting Competition, Ziegler has directed orchestras including the London Philharmonic, Royal Philharmonic Orchestra, BBC Concert Orchestra, Scottish Chamber Orchestra, Dublin's RTÉ Concert and Symphony orchestras, City of Birmingham Symphony Orchestra, BBC National Orchestra of Wales and the Royal Opera House, Covent Garden.

International guest conducting includes Lisbon's Gulbenkian Orchestra, the Orchestre National d'Île-de-France, Japan Philharmonic, Shanghai Symphony and Philharmonic orchestras, San Francisco Symphony, New Zealand Symphony, Adelaide Symphony, Hong Kong Philharmonic, Spain's Orchestra of the Asturias and the Orchestre National de Lyon.

Ziegler conducted the premieres of live musical accompaniment to films including

Jerry Goldsmith's score for *Planet of the Apes* and Bernard Herrmann's final film score, for Martin Scorsese's *Taxi Driver*. He has performed the score for Stanley Kubrick's *2001: A Space Odyssey* with the Gulbenkian Orchestra, Adelaide Symphony, Japan Philharmonic and London Philharmonic, and has conducted concerts of the music of John Williams, including his 80th birthday gala concert at the Royal Albert Hall.

Ziegler's extensive work in film includes recording original soundtracks by Radiohead guitarist Jonny Greenwood (*There Will Be Blood*, *Inherent Vice*), Howard Shore (*Lord of the Rings*, *The Hobbit*), Alberto Iglesias, Max Richter, Shigeru Umebayashi, Lorne Balfe, Michael Giacchino and Mark Isham, and Alf Clausen for *The Simpsons*.

Recordings include Pete Townshend's *Classic Quadrophenia* with the Royal Philharmonic Orchestra, Max Richter's ballet *Woolf Works*, Ludovico Einaudi's *Divenire* with the Royal Liverpool Philharmonic Orchestra, songwriting legend Randy Newman's *Live in London* DVD/CD with the BBC Concert Orchestra, *On an Island* and *Rattle That Lock* DVDs/CDs for Pink Floyd's David Gilmour, and Stewart Copeland's *Orchestralli*. Other recordings include *From the Salon of the Princesse du Polignac* (chamber theatre works by Falla, Stravinsky and Milhaud) and two CDs for Decca/Universal – *Berlin Cabaret Songs* and *But One Day* – with chanteuse Ute Lemper.

Pop collaborations include with Deborah Harry, Lionel Richie, k.d. lang, Radiohead, Donny Osmond, Richard Ashcroft (The Verve), Ben Folds, and jazz legend the late Wayne Shorter. Ziegler has also collaborated with diverse composers, including Max Richter, Jonathan Lloyd, Joby Talbot, Mark-Anthony Turnage and Mike Westbrook, and conducted a wide range of 20th/21st-century music.



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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 Stephen Doughty. 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 Sir James MacMillan.

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 Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos 1 and 5), the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Bruckner (Tintner) and Roussel (Denève), as well as further discs championing the music of William Grant Still (Eisenberg), Xiaogang Ye (Serebrier) and Thomas Wilson (Macdonald).

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.

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Tamás Fejes
ASSISTANT LEADER
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Mihkel Kerem
Alan Manson
Elizabeth Bamping
Liam Lynch
Caroline Parry
Ursula Heidecker Allen
Lorna Rough
Susannah Lowdon
Alison McIntyre
Helena Rose
Kirstin Drew

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Emily Nenniger
Robin Wilson
Nigel Mason
John Robinson
Eddy Betancourt
Seona Glen
Joe Hodson
Shulah Oliver
Emma Pantel
Katherine Sung

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Jessica Beeston
Lisa Rourke
Katherine Wren
Maria Trittinger
Francesca Hunt
Nicola McWhirter
David McCreadie
David Martin

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Miranda Phythian-Adams
Niamh Molloy
Susan Dance

DOUBLE BASS

David Daly
GUEST PRINCIPAL
Michael Rae
Moray Jones
Alexandre dos Santos
Ben Burnley
Evangelos Saklaras

FLUTE

Katherine Bryan
PRINCIPAL
Oliver Roberts
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Peter Dykes
ASSOCIATE PRINCIPAL
Caitlin Heathcoat
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Gareth Brady
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Rebecca Shewell
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Olivia Gandee
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Jamie Shield
Martin Murphy
Rachel Brady

TRUMPET

Christopher Hart
PRINCIPAL
Robert Baxter
Andrew Connell-Smith
Juliette Murphy
Al Douglas

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lance Green
Alastair Sinclair
PRINCIPAL BASS TROMBONE
Robyn Anderson

TUBA

John Whitener
PRINCIPAL

TIMPANI

Tom Hunter
GUEST PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
Sam Staunton
Philip Hague
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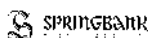
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