

COMPOSING WITHOUT THE PICTURE

CONCERT WORKS BY FILM COMPOSERS

RICHARD HARWOOD • SOLO CELLO



TOCH • RÓZSA • MORRICONE • WILLIAMS • GUNNING
MARIANELLI • HÉFFES • VELÁZQUEZ • WALLFISCH

Composing Without the Picture

Concert Works by Film Composers

Richard Harwood *solo cello*

About Richard Harwood:

*'[...] probably the greatest young 'cello talent since Jacqueline du Pré'
The Strad*

*'[...] an articulate musician with zest, spontaneity, technical assurance
and a lovely sense of line [...] a major talent'
BBC Music Magazine*

Ernst Toch (1887-1964) Impromptu for Cello Solo in Three Movements , Op. 90c (1963)			Dario Marianelli (b. 1963) 12. I Think I Do Remember Him (1994) * [8:00] <i>for solo cello</i>
1. Andante cantabile	[2:52]		
2. Allegretto grazioso	[1:19]		Alex Heffes (b. 1971) 13. Theme from 'Touching The Void' (2013) * [6:46] <i>for solo cello and bass drum With thanks to FilmFour / Darlow Smithson Productions</i>
3. Adagio, con espressione – quasi der letzte Kampf	[4:34]		
Miklós Rózsa (1907-1995) 4. Toccata Capricciosa , Op. 36 (1977) <i>for solo cello</i>	[7:04]		Fernando Velázquez (b. 1976) 14. Tarde, una tarde de mayo (2013) * (Late one afternoon in May) [4:37] <i>for solo cello</i>
Ennio Morricone (b. 1928) Riflessi (1989/90) <i>per violoncello solo</i>			Benjamin Wallfisch (b. 1979) 15. Prelude (2013) * [2:52] <i>for solo cello</i>
5. Riflesso No. 1	[5:19]		
6. Riflesso No. 2	[3:03]		
7. Riflesso No. 3	[8:43]		
John Williams (b. 1932) Three Pieces (2000) <i>for solo cello</i>			Total playing time [80:20]
8. Rosewood	[6:33]		
9. Pickin'	[2:36]		
10. The Long Way North	[7:13]		
Christopher Gunning (b. 1944) 11. Variations On A Slavic Theme (2012) * [8:41] <i>for solo cello</i>			

* world premiere recording



Richard Harwood

Composing Without the Picture

This new collection of concert works for solo cello consists of composers primarily known for their screen music scores. It represents the combination of my desire to record a solo album of wonderful, but perhaps less established, concert works with a selection of entirely new repertoire, and my secondary passion of music for film.

Generally, one tends to consider composers most known for their classical concert music who also wrote scores for film; but almost never the other way around.

This selection features many talented composers who spend, or have spent, the majority of their professional careers working in film – writing music in their own style whilst bringing the director's vision to life through melody. Often having almost limitless instrumental forces and effects at their disposal, by contrast, I particularly wanted the repertoire to be for solo cello so we are able to hear what these same composers say with just one instrument and no restrictions from scripts, visuals or directors.

Over a number of years I've been lucky to

work with most of the featured living composers on the album, recording many of their film scores. Friendships have developed through this studio work and I'm extremely grateful for the support and interest they have all shown in this project.

Christopher Gunning, Alex Heffes, Fernando Velázquez and Benjamin Wallfisch so kindly wanted to write new works for this release and I can't thank them enough for their fantastic new works!

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Impromptu for Cello Solo in Three

Movements, Op. 90c (1963)

1. Andante cantabile
2. Allegretto grazioso
3. Adagio, con espressione – quasi der letzte Kampf

Ernst Toch (1887-1964)

Known for: *Peter Ibbetson*, *Address Unknown*, *Ladies in Retirement*

As the inscription found on the sheet music states, these three Impromptu movements were composed for the hugely renowned cellist 'Gregor Piatigorsky, the friend and Grand Master of his instrument, on his 60th birthday'. Some days following his birthday, Piatigorsky wrote to Toch on 20 April 1963: 'Beloved friend and master: What a joy! What a birthday gift you gave me dear Ernst! I love your improvisation. I am deeply moved, and I am grateful. You made my 60th birthday a happy day indeed. With admiration and friendship.'

The opening Impromptu makes ample use of the overtly lyrical qualities and wide range of the instrument, while the second bursts with almost youthful energy and mischievousness.

The final Impromptu of the set provides particular poignancy. Marked 'Adagio,



Ernst Toch

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con espressione', a later direction in the movement states 'quasi "der letzte Kampf"', which translates as 'the last struggle'; a likely reference to Toch's own battle with stomach cancer to which he finally succumbed some eighteen months later on 1 October 1964 at the age of 76.

4. Toccata Capricciosa, Op. 36 (1977)

for solo cello

Miklós Rózsa (1907-1995)

Known for: *Ben-Hur*, *Spellbound*, *A Double Life*

Fourteen years after Ernst Toch had written his Impromptu movements to celebrate Piatigorsky's 60th birthday, Miklós Rózsa dedicated the Toccata Capricciosa in memory of the great cellist, who had died in August 1976. John Fitzpatrick, current President of the Miklós Rózsa Society, recalls the work's first documented performance:



Miklós Rózsa

Source: The Miklós Rózsa Society / MiklosRozsa.org

'I have a distinct personal memory of the premiere, which took place at Indiana University (Bloomington, Indiana) in 1977. Rózsa was to be a guest at an academic film studies conference there in the spring of that year. There was a desire to have an accompanying concert, but arrangements could not be made in time for an orchestral program. Rózsa mentioned that there was a new cello piece already in the possession of János Starker, who was on the faculty at Indiana.

'It turned out that Starker was to be travelling on the day of the conference. So he allowed his student Gary Hoffman to play the premiere. It took place, oddly, at eight o'clock in the morning, since the people who had planned the film conference were not entirely familiar with the customs of the music world. Of course it was a thrill to be there anyway.'

While the Toccata is not a work any cellist would relish to perform before breakfast – such are its huge technical demands – it is a truly great virtuoso work of the cello repertoire that deserves to be far more widely known.

Rózsa himself wrote how the Toccata 'is not an elegy: rather does it reflect something of Piatigorsky's incomparable vitality, open-heartedness, buoyancy and bravado'.

Riflessi (1989/90)

per violoncello solo

5. Riflesso No.1
6. Riflesso No.2
7. Riflesso No.3

Ennio Morricone (b. 1928)

Known for: *The Untouchables, The Mission, Once Upon a Time in America, The Good The Bad and The Ugly*

These three Riflessi (Reflections) for solo cello were written in 1989 and 1990 and dedicated to the cellist Mark Varshavsky.



Ennio Morricone with violist Simon Oswell (2012)

© Simon Oswell. Reproduced by kind permission.

The first Riflesso is characterised by a constantly growing intensity and a partly improvised quality – while the notes are supplied by the composer, their individual values are not provided. This lyrical and ever-expanding line is interspersed with subtly-changing but whispered *tastiera* figures, each time based on the same four notes.

The second and third Riflessi provide perhaps the largest possible juxtaposition – the relentless drama of the second Riflesso is indicated by the marking ‘*Velocissimo – violento – percussivo*’. The extended third Riflesso begins with a hint of the lyrical qualities of the first Riflesso, before a dream-like conversation ensues between various ranges of the cello.

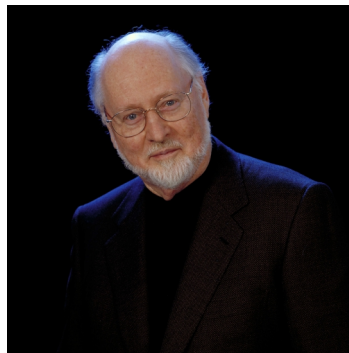
Three Pieces for solo cello (2000)

8. Rosewood
9. Pickin’
10. The Long Way North

John Williams (b. 1932)

Known for: *Star Wars, Indiana Jones, E.T. the Extra-Terrestrial, Superman, Jaws*

In the summer of the year 2000, I conceived an idea to write Three Pieces for Solo Cello that might reflect something of the powerful and historic African-American experience.



John Williams

Photograph: Courtesy of GSA

picking cotton itself. In this piece I also tried to capture some of the energy and drive of the old ‘side-slap’ and ‘shoe-slap’ dances that brought forth a natural exuberance that couldn’t be quelled by the blanket of oppression.

‘The Long Way North’ is inspired by the Rita Dove poem of the same name. When she writes ‘No more rockin’ in Jim Crow’s cradle...’, she describes the indomitable spirit that has always animated the long and inspiring African-American journey to freedom. The music also partly takes the form of a lullaby in which we might imagine a mother singing... hush now child – don’t cry... someday... someday!

© John Williams

I thought that the cello might be especially well-suited to express the vernacular manner of musical speech and rhythmic inflection that characterize this most important ‘root-source’ of American music.

In the first piece, ‘Rosewood’, the cello groans under the crack of the work-gang whip and imitates the old steel-fronted guitar played by some of the early workers as they tried to ease the pain of their long hours in the fields.

The second movement, ‘Pickin’’, refers both to the art of banjo pickin’ and the act of

11. Variations On A Slavic Theme (2012)

for solo cello

Written for Richard / World premiere recording

Christopher Gunning (b. 1944)

Known for: *La Vie en Rose, Agatha Christie's Poirot, Cold Lazarus, When the Whales Came*

I wrote my Variations on a Slavic Theme in November 2012 at the invitation of Richard Harwood. The short, slow theme is stated at the beginning, and although supposedly ‘Slavic’ it is in fact my own – I suppose I was influenced by some Russian music as well

as a desire to write something strongly expressive which would lend itself to various developments and elaborations throughout the piece.

I also wanted to introduce a fair amount of drama, and the first variation is immediately fast and rather intense. The second contrasts slow thoughtful phrases with more quirky *pizzicato* sections. The third, marked 'fast and somewhat furious' is once again highly dramatic, and the last, marked 'lively', is an almost continuous succession of triplets culminating in a series of forceful 4-part chords.

© Christopher Gunning



Photograph: Mari Owen

Christopher Gunning



Photograph © Richard Harwood

Dario Marianelli with Richard Harwood (2013)

12. **I Think I Do Remember Him** (1994)

for solo cello
World premiere recording

Dario Marianelli (b. 1963)

Known for: *Atonement*, *Pride and Prejudice*,
Anna Karenina, *V for Vendetta*

I wrote *I Think I Do Remember Him* in a period of great changes in my life, and, in retrospect, it seems clear to me that it is a very autobiographical piece. The inspiration is, clearly, memory —and loss—but not necessarily of, and for, a particular person. Rather, I like to think that at the time I wrote it I was trying to grapple with the loss of

part of my own self, as I was seeing a chapter in my life coming to an end.

© Dario Marianelli

13. **Theme from 'Touching The Void'** (2013)

for solo cello and bass drum
Written for Richard / World premiere recording
With thanks to FilmFour / Darlow Smithson Productions

Alex Heffes (b. 1971)

Known for: *The Last King of Scotland*,
Touching The Void, *State Of Play*

When Richard asked me for a piece for solo cello I immediately thought of *Touching The Void*. I had scored the film adaptation of the enormously popular book by Joe Simpson some 10 years earlier. The film, which chronicled Simpson's miraculous survival following a climbing accident on Siula Grande, featured cello, glass harmonica and percussion to depict the lone voice of the climber in the icy landscape.

Thinking about how this could work for solo cello without accompaniment it occurred to me that I could invoke something of that vast space by asking the cellist to play a large bass drum with one hand while bowing with the other. When I explained this idea to Richard he looked politely sceptical for a moment and then gamely agreed to give this unusual request



Photograph: Rams Knight

Alex Heffes

a go. I think you will hear something of the heartbeat of the mountain and that lone voice in the way Richard brilliantly performs it.

© Alex Heffes



Fernando Velázquez

Photograph: © Fernando Velázquez

I sincerely thank Richard for giving me this chance to remember.

© Fernando Velázquez

15. Prelude (2013)

for solo cello
Written for Richard / World premiere recording

Benjamin Wallfisch (b. 1979)

Known for: *The Escapist, Hours, Summer in February*

This short rhapsodic and improvisatory prelude seeks to explore the extremes of the instrument, but always in a lyrical way. To me, the cello is an extension of the human voice, and I imagined a sung counter-line, gentle and serene, accompanying the cello material. On this occasion I'm leaving that to the listener's imagination.

© Benjamin Wallfisch



Benjamin Wallfisch

Photograph: Shambhala

14. Tarde, una tarde de mayo (2013)

(Late one afternoon in May)

for solo cello
Written for Richard / World premiere recording

Fernando Velázquez (b. 1976)

Known for: *The Orphanage, The Impossible, Mama*

These are memories of a moment I may have not lived. But I remember the mist coming in from the Cantabrian Sea on a late spring evening. And I can remember that the Zortziko (a Basque dance rhythm in 5/8) was always there. And as it came, it went away. All I have are these memories.

Richard Harwood recording
Theme from
'Touching The Void'
by Alex Heffes



Album credits

I would like to thank the following for their help, assistance and support:

- Christopher Gunning, Alex Heffes, Fernando Velázquez, Benjamin Wallfisch for writing wonderful new works for the cello repertoire and for their support, interest and belief in this project.
- Dario Marianelli
- Simon Oswell, Jamie Richardson (The Gorfaine/Schwartz Agency, Inc.), Eric Swanson (JoAnn Kane Music Service) for their assistance with approaching John Williams and obtaining a score and recording permission.
- Steven Honigberg for his assistance with the Impromptu movements by Ernst Toch.
- Toby Hawks (Academy Chimes London) for his help with Edizioni Suvini Zerboni and obtaining Morricone's *Riflessi*.
- Thomas Kemp
- Rev. John Smith, Rev. Sue Smith, Mr Mick Hollands and Mr Dave Savage for allowing exclusive use of St Werburgh Church, Hoo for this recording.

Richard Harwood

Richard Harwood has performed concerti and recitals in major venues including London's Royal Albert Hall, all of the Southbank Centre venues, Wigmore Hall, Musikverein (Vienna), Concertgebouw (Amsterdam), Alte Oper (Frankfurt), Thomaskirche (Leipzig), and the Auditorium du Louvre (Paris).

Concerto performances have taken Richard to many parts of the world and he has collaborated with conductors such as Okko Kamu, Marko Letonja, Douglas Bostock, David Parry, En Shao, Shuntaro Sato, and Yehudi Menuhin, and been soloist with numerous orchestras including the London Philharmonic Youth Orchestra, Bournemouth Symphony Orchestra, The Philharmonia, Auckland Philharmonia, and the Ural Philharmonic.

As chamber musician, he has collaborated with the Jerusalem and Endellion Quartets, Gidon Kremer, Yuri Bashmet, Olivier Charlier, Benjamin Schmid, Ilya Gringolts, Pekka Kuusisto, Vilde Frang, Chen Halevi, Julian Bliss, Martin Roscoe, Finghin Collins, Ashley Wass, Gottlieb Wallisch, and Julius Drake, among many others.

Richard's discography includes a critically acclaimed debut disc for EMI Classics, recorded with pianist Christoph Berner.

In addition, Richard can be seen and heard in Phil Grabsky's 2009 documentary *In Search of Beethoven* which received its theatrical premiere at the Barbican Theatre, London, was broadcast on Sky Arts, and shown in cinemas worldwide.

Richard began his studies with Joan Dickson, before continuing with other eminent teachers such as Steven Doane, David Waterman, Heinrich Schiff (University of Music and Dramatic Art, Vienna), and Ralph Kirshbaum (Royal Northern College of Music, Manchester).

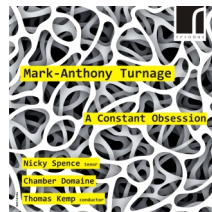
He complemented his studies by taking master classes and lessons with Mstislav Rostropovich, János Starker, Steven Isserlis, Boris Pergamenschikow, Miklós Perényi, Bernard Greenhouse, Valentin Erben (Alban Berg Quartet), William Pleeth, Zara Nelsova, and Ferenc Rados.

Richard plays a cello by Francesco Rugeri, dated 1692.

'Fresh insight, effortless musicianship and a confidence belying his years'
The Observer

www.richardharwood.com

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