



signum
CLASSICS

LIGHT
AND
SHADOW

ORCHESTRA OF THE SWAN

LIGHT AND SHADOW

- 1 **American Beauty** - Thomas Newman (b.1955) arr. David Le Page
Soloist: David Gordon (piano)
- 2 **Chi Mai** - Ennio Morricone (1928-2020)
Soloists: David Le Page (vln), Rob Millett (cimbalom)
- 3 **Miserlou** - Trad. arr. David Le Page
Soloist: David Le Page (vln)
- 4 **Truman Sleeps** - Philip Glass (b.1937) arr. David Le Page
- 5 **Twin Peaks Theme** - Angelo Badalamenti (1937-2022) arr. David Le Page
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- 6 **Madeleine** - Bernard Herrmann (1911-1975)
- 6b **Carlotta's Portrait** - Bernard Herrmann (1911-1975)
- 7 **Libertango** - Astor Piazzolla (1921-1992) arr. Eduardo Garcia/David Le Page
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- 8 **Eternal Sunshine of the Spotless Mind** - Jon Brion (b.1963) arr. David Le Page
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- 9 **Solsbury Hill** - Peter Gabriel (b.1950) adapted by David Le Page
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- 10 **Merry Christmas Mr Lawrence** - Ryuichi Sakamoto (1952-2023)
arr. David Le Page
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- 11 **Exit Music (For a Film)** - Philip James Selway (b.1967), Colin Charles Greenwood (b.1969), Edward John O'Brien (b.1968), Thomas Edward Yorke (b.1968), Jonathan Greenwood (b.1971) arr. David Le Page
Soloist: SuRie (vocal)
- 12 **Ambient Beauty** - Thomas Newman (b.1955) arr. David Le Page
Soloist: David Gordon (piano)

ORCHESTRA OF THE SWAN DAVID LE PAGE

BY DAVID LE PAGE:

Music is, by its very nature, mysterious and intangible - it moves us, but we don't know why. The synergy of celluloid and music, however, gives us a fascinating glimpse into its enigmatic workings. When sound and vision are experienced together - in the context of a film - the picture informs and reveals; we suddenly begin to understand how music weaves its spell. Soundtrack albums can be disappointing; writing for film requires restraint - the score must support but never overwhelm what is happening in the visual realm; consequently, it can feel like something is missing when the music is heard uncoupled from the picture. But the works featured on this album effortlessly stand up to the scrutiny of isolated listening.

Light and Shadow is a soundtrack album that consciously veers away from notions of 'epic' and 'widescreen' and instead explores intimacy, closeups and the subtle textures of a chamber ensemble. Understatement and subtlety aside, the emotional range displayed on this album is vast - fragility, whimsy, wonder, romance, ecstasy and excitement are all present. Rather than recording in the forensic atmosphere of an airless studio we deliberately chose to record in a venue more suited to live performance; that decision, I believe, lends these recordings and the interpretations of each work a fascinating new perspective and a fresh appreciation of the skill of each of these remarkable composers.

PROGRAMME NOTES:

1 **American Beauty** - Thomas Newman arr. David Le Page

Thomas Newman's distillation of the 'American Sound' has been much imitated since *American Beauty* premiered in 1999. His score for Sam Mendes' directorial debut was a revelation - characterised by gradually shifting string pads and underpinned by the subtle use of samples. An exquisite *sotto voce* piano part finds just the right notes to suggest the existential confusion and loneliness of the film's characters.

FEATURED IN: *American Beauty* (1999)

2 **Chi Mai** - Ennio Morricone

Ennio Morricone's skill and range as a film composer was phenomenal and his influence far reaching. His understanding of the medium allowed him to produce work that was both playful and sincere; from intricately textured contemporary soundtracks to 'straight to the heart' utterly unforgettable tunes. *Chi Mai's* violin melody never lands where you expect it to - the harmonies are always lush and satisfying.

FEATURED IN: *Maddalena* (1971), *Le Professionnel* (1981)

3 **Miserlou** - Trad. arr. David Le Page

Dick Dale's overdriven, balalaika-style surf guitar created a memorable shard of cinematic alchemy in Quentin Tarantino's *Pulp Fiction*. While Dale's arrangement subsumed the Turkish folk origins of the piece it was, however, ideally suited to the DIY/guerrilla/widescreen ethos of Tarantino's film making.

FEATURED IN: *Pulp Fiction* (1994)

4 **Truman Sleeps** - Philip Glass arr. David Le Page

The music of Philip Glass and cinema were always destined for each other - Glass's deceptively simple, beautifully sombre, undulating motifs underpin the action on screen without ever interfering. Peter Weir's highly original film, featuring Jim Carrey as the titular hero, seemed to prophesy the advent of a world in which reality television is an accepted and unremarkable part of the culture. *Truman Sleeps* hints at the open-hearted simplicity of the character and his journey towards awareness.

FEATURED IN: *The Truman Show* (1998)

5 **Twin Peaks Theme** - Angelo Badalamenti arr. David Le Page

Angelo Badalamenti's lush, almost saccharine, jazz-tinged chords add layers of necessary confusion to David Lynch's often disturbing vision of American suburban life. Beneath the perfect lawns and beyond the white picket fences of *Twin Peaks* lurk the horrors of the human psyche revealed by Lynch and exacerbated by Badalamenti's seemingly benign score.

FEATURED IN: *Twin Peaks* (1990)

6 **Madeleine and Carlotta's Portrait** - Bernard Herrmann

Bernard Herrmann was essentially Alfred Hitchcock's in-house composer for a number of years, creating memorable scores for *North by Northwest*, *Psycho* and *The Birds* amongst others. Dwelling at that almost indefinable intersection between music intended for performance and music as compliment to onscreen action, Herrmann's output is often performed in the concert hall and stands up to scrutiny without the aid of the visuals it was designed to accompany. His score for *Vertigo* perfectly encapsulates the sense of mystery, confusion, obsession and fear that pervades Hitchcock's most elegiac of movies.

FEATURED IN: *Vertigo* (1958)



7 **Libertango** - Astor Piazzolla arr. Eduardo Garcia/David Le Page
Argentine tango renegade and musical innovator Astor Piazzolla's *Libertango* is possessed of an urgency, made all the more so by its relentless metronomic rhythm. Piazzolla's intoxicating brew of discipline and romance - perfectly showcased in this work - is infused with a muscular angularity and formidable reserves of passion.

FEATURED IN: *Frantic* (1988), *Le Pont du Nord* (1981)

8 **Eternal Sunshine of the Spotless Mind** - Jon Brion arr. David Le Page
Los Angeles based musician and composer Jon Brion's whimsical soundtrack for the film *Eternal Sunshine of the Spotless Mind* mirrors its combination of naive charm, sci-fi elements and unusual romantic story.

FEATURED IN: *Eternal Sunshine of the Spotless Mind* (2004)

9 **Solsbury Hill** - Peter Gabriel adapted by David Le Page
Solsbury Hill appeared on Peter Gabriel's first solo album in 1976. The song has an ecstatic, infectious feel and describes the feeling of revelation, letting go and the promise of freedom. Gabriel's original version is jaunty and rhythmically propelled. This 'reimagining', featuring English singer SuRie, takes the song into a serene parallel musical universe where the beauty of the text, the structure and the harmonies are allowed to breathe in a new way.

FEATURED IN: *Vanilla Sky* (2001), *Good Company* (2004)

*Climbing up on Solsbury Hill
I could see the city light
Wind was blowing, time stood still
Eagle flew out of the night*

*He was something to observe
Came in close, I heard a voice
Standing, stretching every nerve
I had to listen, had no choice*

*I did not believe the information
Just had to trust imagination
My heart going "Boom-boom-boom"
"Son, " he said
"Grab your things, I've come to take
you home"
Hey, back home*

*To keep in silence I resigned
My friends would think I was a nut
Turning water into wine
Open doors would soon be shut*

*So I went from day to day
Though my life was in a rut
'Til I thought of what I'd say
Which connection I should cut*

*I was feeling part of the scenery
I walked right out of the machinery
My heart going "Boom-boom-boom"
"Hey, " he said
"Grab your things, I've come to take you
home"
Hey, back home*

*When illusion spin her net
I'm never where I wanna be
And liberty, she pirouette
When I think that I am free*

*Watched by empty silhouettes
Who close their eyes but still can see
No one taught them etiquette
I will show another me*

*Today I don't need a replacement
I'll tell them what the smile on my
face meant
My heart going "Boom-boom-boom"
"Hey, " I said
"You can keep my things, they've
come to take me home"*

10 **Merry Christmas Mr Lawrence** - Ryuichi Sakamoto arr. David Le Page
Ryuichi Sakamoto's haunting theme for the 1983 film *Merry Christmas Mr Lawrence* casts an unforgettable spell. Jazz-infused chords underpin the tenderest of melodies which hints at Japanese influence without ever overwhelming. Sakamoto's score for the film, which starred David Bowie and Tom Conti, won a BAFTA Award for Best Film Music.

FEATURED IN: *Merry Christmas, Mr. Lawrence* (1983)

11 **Exit Music (For a Film)** - Philip James Selway, Colin Charles Greenwood, Edward John O'Brien, Thomas Edward Yorke, Jonathan Greenwood arr. David Le Page
Oxford band Radiohead's music is perfectly suited to the visual - an idea whose merit is accounted for by the fact that singer and songwriter Thom Yorke studied art at Exeter University. *Exit Music (For A Film)* effortlessly roams between the intimate and the epic - never straying into the territory of bombast, fragility never far behind.

FEATURED IN: *Romeo + Juliet* (1996)

*Wake from your sleep
The drying of your tears
Today we escape, we escape*

*Pack and get dressed
Before your father hears us
Before all hell breaks loose*

*Breathe, keep breathing
Don't lose your nerve
Breathe, keep breathing
I can't do this alone*

*Sing us a song
A song to keep us warm
There's such a chill
Such a chill*

*And you can laugh a spineless laugh
I hope your rules and wisdom choke you
Now we are one in everlasting peace
We hope that you choke, that you choke*

*We hope that you choke, that you choke
We hope that you choke, that you choke.*

12 **Ambient Beauty** - Thomas Newman arr. David Le Page

DAVID LE PAGE

Born on the channel island of Guernsey, David Le Page began playing the violin at the age of seven. He was offered a place at the Yehudi Menuhin school aged twelve and has since forged a diverse career as a performer, composer, producer and arranger.

Le Page's violin playing has a natural, warm tone and an instinctive, improvisatory style, while his eclectic approach to writing, arranging and performing has been formed by an interest in many musical genres; from baroque and folk through to jazz, contemporary classical and experimental rock, pop and electronica. A passion for audience inclusion and a readiness to blur the edges of musical boundaries have contributed to his unique approach to programming. This combines a rare ability to present audiences with something new and challenging whilst allowing them to feel relaxed and engaged.

He appears regularly as a soloist, chamber musician and orchestral leader and has formed his own groups, the Le Page Ensemble, The Harbrough Collective, Subway Piranhas and Mysterious Barricades. He is Artistic Director and Leader of the Warwick based Orchestra of the Swan.

SuRie

SuRie is a Singer-Songwriter, Actor, Musical Director and Composer. Across 3 albums, 1 EP and multiple singles, SuRie has amassed over 8 million sales, streams and downloads.

Alongside regular appearances in intimate concert halls, SuRie has performed to arena crowds across the world and at venues such as The Royal Albert Hall, St. Paul's Cathedral and St. Mark's Basilica. SuRie's performance in Lisbon's Altice Arena was broadcast to 200 million worldwide when representing the UK at the 2018 Eurovision Song Contest.

TV appearances include *The Graham Norton Show*, *This Morning*, *Celebrity Pointless*, *Celebrity Bargain Hunt*, *Saturday Kitchen* and radio features such as Ken Bruce's *Tracks of My Years* on BBC Radio 2.

A graduate of The Royal Academy of Music, SuRie has a passion for truthful, musical, piano-lead storytelling and soundscapes. SuRie enjoys creating sonic worlds that are spun from texts penned by luminaries of British and international prose and poetry and moulding works into her own musical language.

Recent releases include *Rye*, inspired by the Burns poem *Comin' Thro' The Rye* and SuRie's latest studio album *Building A Woman*, inspired by Emily Dickinson, Adrienne Rich and Isabel Allende.

Collaborations include with spoken word artist Sarah Hirsch (*These Streets Do Not Belong To Us*), photographer Suzie Larke (*Unseen*) and playwright Rekha John-Cheriyian (*Empty*). Recent commissions include a song cycle of Greta Thunberg speeches 'No One Is Too Small To Make A Difference.'

SuRie recently won the 2024 Off-WestEnd Award for Lead Performance in a Musical for her starring role as Annie Oakley in *Annie Get Your Gun*.

Theatre credits include: *Last 5 Years* (Cathy Hiatt), *Annie Get Your Gun* (Annie Oakley, OFFIE Winner 2024), *Up From Paradise* (Original Eve, London premiere), *Little Women* (Jo March), *The Acid Test* (Ruth), *Company* (Amy), *Into The Woods* (Baker's Wife), *Mnemonic* (Alice), *Les Miserables* (Fantine, 20th Anniversary), *Streets* (Musical Director), *Another Way* (Musical Director), *Blood Wedding* (Composer), *Twelfth Night* (Composer), *Cinderella* (Composer).

SuRie was awarded an Associateship to The Royal Academy of Music, an honour given for significant contribution to the music and theatre profession.

Nick Stringfellow

An appointment as cellist in the London Mozart Ensemble saw the beginning of Nick's musical relationship with violinist David Le Page. This provided an outlet for Nick's continuo improvisations as a foil for David in his breathtaking Vivaldi *Four Seasons* performances. Nick has worked on several albums with David including *The Reinvention of Harmony and Imagination*, *As the Crow Flies* and *Barcos* featuring bandoneon player and composer Eduardo Garcia.

In 2004 Nick was invited to become principal cellist at Orchestra of the Swan. He has also worked as soloist with the orchestra including performances of Variations by Andrew Lloyd Webber for cello and rock band and he gave the European premiere of Doug Cuomo's *Black Diamond Express Train to Hell* for solo cello, sampler and orchestra. As part of the Orchestra's involvement in the Ludlow Festival, Nick performed a series of concerts, presenting the unaccompanied cello suites by Bach.

Continually in demand as an orchestral principal Nick also works with many eminent artists in the rock and pop world, leading cello sections for James, Smokey Robinson, George Benson, Dionne Warwick, Melanie C, Gloria Estefan, Johnny Mathis and the Led Zeppelin Masters. Nick spent several years as part of Russell Watson's touring band and also collaborated with tenor Alfie Boe on a version of the John Prine classic *Angel's from Montgomery* for solo voice and cello ensemble.

As a string quartet player Nick appeared many times as guest cellist with the Fitzwilliam Quartet. In 2011 Nick became cellist with the Villiers Quartet, winners of the Radcliffe competition and resident string quartet at Oxford University.

Recording numerous albums for the Naxos label and also famous for their ground-breaking VQ New Works competition, the quartet received international acclaim for incorporating techniques like online voting and internet streaming of their competition performances, involving composers from across the globe - "*If only more quartet ensembles were so adventurous*" Strad, December 2014.

In 2019 Nick was appointed Associate Head of Strings at Royal Birmingham Conservatoire where he also teaches cello and chamber music.



Rob Millett

Since training at the Royal College of Music, Rob has played percussion with many of the UK's leading orchestras, early music groups, opera, ballet and theatre companies. For twenty-six years he was principal percussionist for Rambert, where he also composed, arranged and occasionally stood in as Musical Director. In theatre, Rob has been Musical Director and/or percussionist for the Globe, the National Theatre, the Open Air Theatre, Chichester Festival Theatre and the Royal Shakespeare Company. He regularly deputises on shows like the Lion King in London's West End.

On cimbalom, he has worked with Sir Paul McCartney, Tim Garland, BBC Concert Orchestra, RSC, English National Ballet, Finnish National Opera and Ballet in Helsinki, and at Madrid's Teatro Real. In the jazz world, Rob has played vibes with Tim Whitehead, Issie Barratt, Karen Street and Tony Woods amongst others. Work as a session musician includes film scores by Stephen Warbeck, Danny Elfman, Lorne Balfe, Dominic Lewis, Benj Pasek, Justin Paul, Alex Heffes, Laura Rossi, Duncan Lamont and René Aubry.

Orchestra of the Swan

Under the Artistic Direction of David Le Page, the Swan is passionate about audience inclusivity as exemplified by its adventurous and accessible programming and pioneering work within the community. Founded in 1995 and based in Warwick, our innovative mixtape albums, which present an eclectic range of styles and often blur the lines between genres, have achieved over fourteen million audio streams globally.

We perform over 45 concerts per year in collaboration with distinguished guest conductors and solo artists, bringing the music of the world's most celebrated composers to our loyal and evolving audiences. We work in close partnership with Warwick Hall, The Courtyard Hereford, Drapers' Hall Coventry, Stratford Play House and Number 8, Pershore alongside music education hubs, the Armed Forces, Coventry University and the Birmingham Conservatoire. Our strong commitment to new music has resulted in the commission and premiere of 72 new works from composers such as Roxanna Panufnik, Dobrinka Tabakova, Errollyn Wallen, Huw Watkins and Trish Clowes.

Delivery of music-led activities for people living with dementia, visual impairment, mental health issues and a range of complex disabilities including the deafblind, affirm the profound therapeutic power of music. Our regular family concerts, school and university workshops offer us the chance to explore and create fascinating musical experiences for new generations.

This vibrant and diverse range of musical activity makes The Swan truly an orchestra for all, and an indispensable and relevant part of the regional community.

PERFORMERS

Violin 1

David Le Page
Catherine Leech
Leo Payne

Violin 2

Amy Littlewood
Alicja Humeniuk

Viola

Vanessa McNaught
Emma Sheppard

Cello

Nick Stringfellow
Chris Allan

Double Bass &

Bass Guitar
Claire Whitson

Flute

Diane Clark

Clarinet

Jack McNeill

French Horn

Francesca Moore-Bridger

Percussion

Tim Farmer

Drum Kit

Graham Instrall

Piano

David Gordon

Harp

Eleanor Turner

Cimbalom

Rob Millett

Vocals

SuRie





PUBLISHING CREDITS

1. **American Beauty**

Thomas Newman arr. Le Page
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2. **Chi Mai**

Ennio Morricone
“Chi Mai” (Morricone). Published by EMI General Music Publishing Srl. Used by permission. All rights reserved.

4. **Truman Sleeps**

Philip Glass arr. Le Page
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5. **Twin Peaks Theme**

Angelo Badalamenti arr. Le Page
An adaptation / translation of “Twin Peaks” written by A. Badalamenti.

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6. **“Madeleine and Carlotta’s Portrait” (Herrmann).**

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7. **Libertango**

Astor Piazzolla arr. Eduardo Garcia/
David Le Page
Published by Wise Music.

8. **Eternal Sunshine of the Spotless Mind**

Jon Brion arr. Le Page
An adaptation of “Eternal Sunshine of The Spotless Mind” written by Jon Brion. Published by Universal Music Corp. (ASCAP), October Tracks. (ASCAP). Used by permission. All rights reserved.

9. **Solsbury Hill**

Peter Gabriel adapted by David Le Page
Solsbury Hill (adaptation by Orchestra of the Swan)” is a version of “Solsbury

Hill" (Gabriel). Published by EMI Music Publishing Ltd/Real World Music Ltd. Used by permission. All rights reserved. Lyrics printed with permission of Sony Music Publishing.

10. Merry Christmas Mr. Lawrence
Ryuichi Sakamoto arr. Le Page
Music and Lyrics: Sakamoto Ryuichi
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11. Exit Music (For A Film)
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ACKNOWLEDGMENTS

This album is dedicated to the memory of Niall McChesney (1948-2020), Membership Secretary of the Friends of Orchestra of the Swan from 2007. Niall was a proud Liverpudlian whose keen interest in music began in early childhood attending concerts at the Liverpool Philharmonic Hall. He was a member of the Sondheim Society and particularly keen on Barbara Streisand! Niall joined the planning department at Coventry City Council where he worked for 40 years, becoming a stalwart supporter of the orchestra from its foundation in 1997. Niall worked tirelessly to help build the Friends organisation, and the orchestra is delighted to be able to mark his contribution in this way. Thank you Niall for your dedicated service, and a huge thank you to Ailsa Logan, Niall's partner, for her substantial donation that enabled us to remember him in this way.

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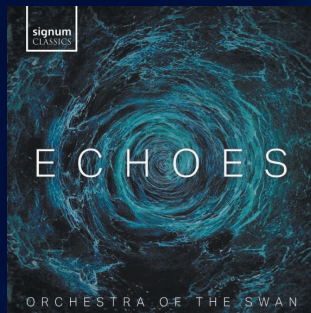
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"Impossible not to shiver during Gordon's duet with Le Page in his own 'Feeling the Chill'. Superb recorded sound repays listening on headphones with some ravishing details. The curious-minded won't be disappointed."

GRAMOPHONE



"Echoes is a vibrant journey, its contents perfectly considered, the superb performances beautifully delivered"

CLASSICAL EXPLORER