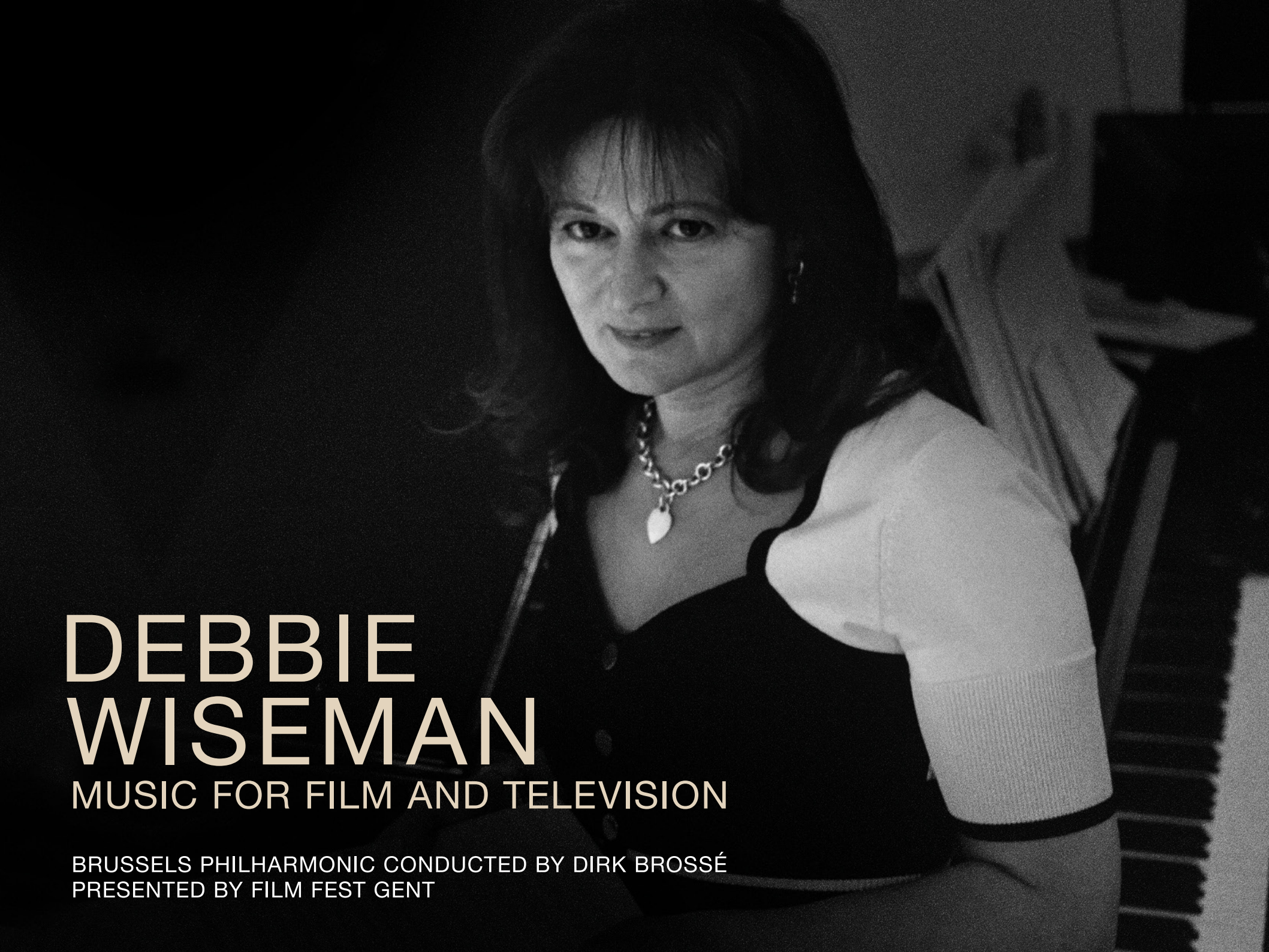

DEBBIE WISEMAN

MUSIC FOR FILM AND TELEVISION

BRUSSELS PHILHARMONIC CONDUCTED BY DIRK BROSSÉ
PRESENTED BY FILM FEST GENT

DEBBIE WISEMAN:
MUSIC FOR FILM AND TELEVISION

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Appointed Officer of the Most Excellent Order of the British Empire (OBE) in the 2018 Queen's Birthday Honours List for services to music, Debbie Wiseman is one of Britain's most treasured composers. Four of her albums have reached number one in the UK Classical Chart and since 2015 she has been the Composer in Residence of Classic FM, the biggest classical music radio station in the world. After scoring his indelible portrayal of Oscar Wilde on screen, she collaborated with Sir Stephen Fry on several occasions, including the album *The Mythos Suite*, a combination of audiobook and soundtrack based on Fry's retelling of the Greek myths in *Mythos*. Over the years, she has regularly received commissions to compose for British royal events and ceremonies: she wrote music for both the Diamond and Platinum Jubilees of Elizabeth II, created celebratory albums for the Queen's 90th and 95th birthdays, and composed two Alleluias for the Coronation of King Charles III and Queen Camilla, as one of twelve composers commissioned for the ceremony at Westminster Abbey.

Presented on the occasion of the 25th anniversary of the World Soundtrack Awards Ceremony & Concert, featuring Debbie Wiseman as guest of honour, this album specifically zooms in on her career in cinema and television. With 200-plus credits to her name, she is responsible for some of the most iconic British film and TV themes in recent history. Quintessentially, her music for Brian Gilbert's ***Wilde*** (1997), nominated for the 1998 Ivor Novello Award for Best Original Film Score, is ingrained in the country's cultural memory: on 25 August – coincidentally the second day of the recording sessions for this album – the score rose to number 10 in the top 100 film scores of the Classic FM Movie Music Hall of Fame 2025. The suite, premiered at the 2007 Prom "Great British Film Music" at the Royal Albert Hall, brings together the tormented passion of the author, poet and playwright in the first part and the dignity, stability and strength of his wife Constance in the second part. Befittingly for a picture about Oscar Wilde, "time cannot harm" the music for this film, because it is – above all – beautiful.

From the four-movement concert suite from ***Arsène Lupin*** (2004), Jean-Paul Salomé's adventure film based on Maurice Leblanc's literary crime series, two parts have been recorded for this album: the "Overture" adapts the action cue "Train's Wild Ride" and the "1st Movement" presents the "Main Title" and further variations on the main theme, doubling back to end with the action material that underscores Lupin "Catching the Train". The score is a powerhouse symphonic achievement, perfectly capturing the mystery, adventure, drama and – importantly – fun of the gentleman thief's exploits.

To Olivia (2021), directed by frequent collaborator John Hay, is a biopic about children's author Roald Dahl and Oscar-winning actress Patricia Neal, whose first child died of measles. In the cue on this album, re-recorded for the first time, the main theme is given a magical and playful treatment, underscoring family introductions and father-daughter bonding moments. Olivia's warm and heartfelt theme manages to be at the same time profoundly sad and hopeful, encapsulating both the parents' grief and the innocence of the child.

Travelling backwards in time to a thematically related project in the composer's oeuvre, the following track contains wondrous music from a much earlier film, Willard Carroll's ***Tom's Midnight Garden*** (1998). The film is based on the classic children's fantasy novel written by the late Philippa Pearce, who attended the original scoring sessions, giving her seal of approval. The suite comprises the opening title, the frolicsome cue for Tom and his newly found playmate Hatty running around in the garden, and the touching goodbye scene with the elderly Hatty.

Haunted (1995), directed by Lewis Gilbert (famous for three James Bond films among others), was only the second feature film Wiseman scored in her career. Based on the haunted house novel by James Herbert, the film moved the composer into horror territory.

© Film Fest Gent

The concert suite opens with the ghost motif, introduced during the film's opening when the main character's twin sister Juliet drowns "Underwater". The remainder and the bulk of the suite is a lush symphonic arrangement of the emotional "Juliet's Theme", heard (in shorter form) over the film's end credits as the protagonist's conflict is resolved.

The next three tracks on the album constitute a royal triptych. Besides the aforementioned two choral pieces that she wrote for Charles III's coronation ceremony, Debbie Wiseman also composed the theme music for the BBC's coverage of the event and related broadcasts across the weekend, the previously unreleased "**Accession 2023**". The elegant cello passage (between 0:32-1:03) was inserted in honour of the King, who played the instrument in his college orchestra.

She has also written music for royalty on screen, most notably for the BBC adaptation of Hilary Mantel's revisionist *Wolf Hall* trilogy about the life of Thomas Cromwell at the court of Henry VIII. Adapted from the final book, ***Wolf Hall: The Mirror and the Light*** (2024) marked Wiseman's ninth collaboration with director Peter Kosminsky. For Cromwell's grim downfall, she created a new theme for solo soprano, chilling and calm at once, offering the viewer a glimpse into his mind. The second miniseries came almost ten years after the first, which had covered the first two books. For ***Wolf Hall*** (2015) the composer wrote the dynamic "Cromwell's Theme" with much forward momentum for the character, yet it also shows refinement with the exquisite cor anglais solo running through the piece. The soundtrack entered the Classic FM Chart at number one, becoming the UK's best-selling classical album.

By contrast, there has never been a soundtrack release of the popular long-running television series ***Father Brown*** (2013-), based on G. K. Chesterton's classic priest-detective. The concert suite opens with a variation of the delightful main theme featuring the vibraphone, the instrument that Wiseman employs to associate with the titular character's sleuthing, and closes with the famous version that can be heard in the title sequence.

Before *Wilde*, Brian Gilbert had worked with the composer on her first feature film, ***Tom & Viv*** (1994), based on Michael Hastings's acclaimed play about the marriage of the poet T. S. Eliot and Vivienne Haigh-Wood. The biopic, which questions Eliot's treatment of his wife, who had mental health problems, received two Academy Award nominations: Miranda Richardson was nominated for Best Actress in a Leading Role and Rosemary Harris for Best Actress in a Supporting Role. The main theme manages to reflect both the melancholic and problematic nature of the relationship between Eliot and Haigh-Wood. Featured on this album is a moving new performance of the piano solo piece "Viv and Maurice" by Debbie Wiseman herself, previously recorded for the original soundtrack and her album *Piano Stories*.

Another John Hay film, ***The Truth about Love*** (2005) is a modern screwball comedy, a vehicle for Jennifer Love Hewitt as an English woman who wants to prove to her sister that her husband is faithful by trying to seduce him anonymously; he ends up cheating on his wife with his wife, whilst also cheating on his actual mistress at the same time. The original score is unreleased, but the concert suite has appeared on an album twice before. The suite opens with the tango of seduction that underscores all the shenanigans and misunderstandings, followed by the music for the montage as the wife gets rid of her husband's things. The finale presents Wiseman's full-blown love theme (for the wife and the love interest – her husband's best

friend), a sweeping symphonic melody in the romantic tradition, which – to quote the sister from the film – "sounds rather scrumptious!"

Simon Hunter's ***Edie*** (2017) tells the tale of the titular character conquering the Scottish mountain Suilven, which is all the more impressive given that the 83-year old star Sheila Hancock did all the climbing on film herself. This album contains a first-time re-recording from Wiseman's inspiring score. "Training Day" is made up of two cues from the film: the first part underscores the start of Edie's first training in nature; the second part is from an earlier travelling scene, which provides a first look at the sweeping vistas of the Scottish Highlands.

In Tony Mitchell's ***Flood*** (2007), which received a limited theatrical release but was chiefly distributed as an extended television version, a mostly British all-star cast has to deal with an enormous tidal surge that overwhelms the Thames barrier and floods Central London. For this foray into the disaster genre, Wiseman came up with two main ideas: a poignant lament for the victims of the storm and the sharp action motif that represents the unstoppable tsunami itself.

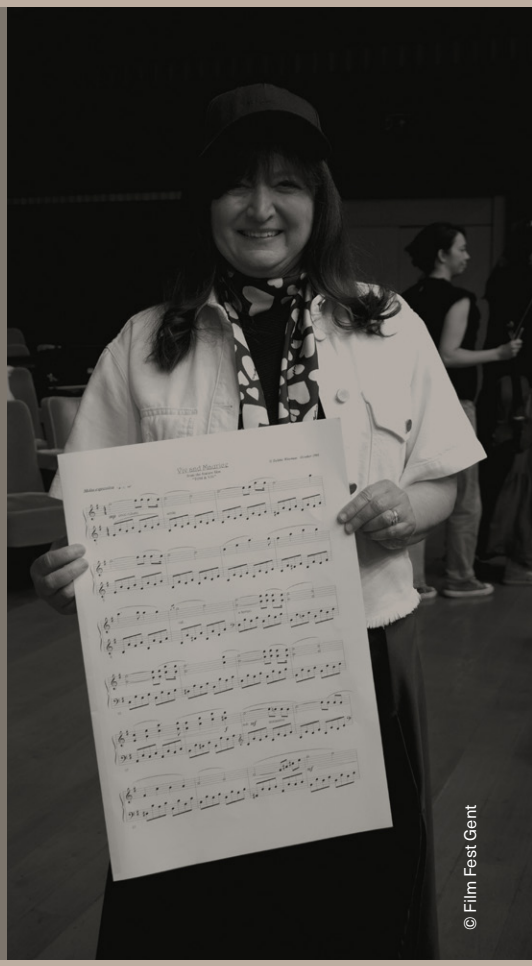
The next two tracks are both from BBC television productions with a screenplay by renowned screenwriter Andrew Davies. The miniseries ***He Knew He Was Right*** (2004), directed by Tom Vaughan, was adapted from Anthony Trollope's 1869 novel about a marital collapse due to the husband's unjust suspicion of unfaithfulness and jealousy – in short, she was right. Bookended by the superb melodramatic opening title theme, the concert suite mainly presents some of the lighter material, including the joyous love theme from the first episode, which later receives a heartbreaking treatment in a delicate piano solo passage (heard over the end titles of the last episode). Despite the composer receiving a striking credit on the DVD ("Music Specially Composed by Debbie Wiseman"), the music of *He Knew He Was Right* was previously entirely unreleased.

Aisling Walsh's television film ***A Poet in New York*** (2014), about Welsh poet Dylan Thomas's final visit to and death in New York, boasts another one of the composer's lyrical scores. In the concert arrangement, the guitar solo from the original score is replaced by the equally fitting violin. At the recording session for this album, the composer made a few podium changes to the last few bars of this piece, so that – rather than with a big crescendo – the piece ends more appropriately on a subtle and subdued note.

On the other end of the spectrum from the highbrow subject matter of many of the previously mentioned films and series, Phil Claydon's ***Lesbian Vampire Killers*** (2009) is a homage to the classic Hammer horror productions, topped off by Wiseman's deliberately epic orchestral score. This concert suite combines the vampire queen's seductive motif and the titular track written for the finale of the film. The music is a gothic tour de force, suitably capping off these selected highlights from Debbie Wiseman's film and television works.

Of many of the pieces included here, there were budgetary restrictions on the original projects. For these new studio recordings, performed by the Brussels Philharmonic conducted by Film Fest Gent music director Dirk Brossé, a more ideal orchestra set-up was provided with many doubled-up woodwind and brass instruments, creating the intended larger symphonic sound. Whether she writes for smaller ensembles or massive orchestras, from her moving melodic music to robust action material, this album is witness to the composer's versatility. Trained as a classical musician, she seems to have a penchant for both literary adaptations and biopics of famed authors and other historical figures. The memorable orchestral compositions that projects such as *Wilde* and *Wolf Hall* demanded and inspired, will surely ensure that Debbie Wiseman's music itself will have an enduring impact on the historical record.

Thomas Van Parys



TRACKLIST & PUBLISHING CREDITS

→ WILDE
01 Suite 4:47
MCI Music Publishing Ltd

→ ARSÈNE LUPIN
02 Overture 2:11
03 1st Movement 4:25
Hugo Music Publishing

→ TO OLIVIA
04 An Everlasting Gobstopper and a Shivery Smile 3:19
Universal Music Publishing Ltd

→ TOM'S MIDNIGHT GARDEN
05 Suite 3:45
Gillikin Music

→ HAUNTED
06 Suite 5:46
Debbie Wiseman (PRS/ASCAP)

→ THE CORONATION OF TM THE KING AND QUEEN CAMILLA (BBC COVERAGE)
07 Accession 2023 2:50
BBC Worldwide Music Publishing

→ WOLF HALL: THE MIRROR AND THE LIGHT
08 Faith and Truth 3:39
Concord Compositions 1 LLC

→ WOLF HALL
09 Suite 3:35
BBC Worldwide Ltd

→ FATHER BROWN
10 Suite 3:56
Debbie Wiseman (PRS/ASCAP)

→ TOM & VIV
11 Viv and Maurice 5:37
EMI Music Publishing Ltd

→ THE TRUTH ABOUT LOVE
12 Suite 7:30
Kobalt Music Publishing Ltd / Universal Music Publishing Ltd

→ EDIE
13 Training Day 2:40
Debbie Wiseman (PRS/ASCAP)

→ FLOOD
14 Suite 4:37
Novello & Co Ltd

→ HE KNEW HE WAS RIGHT
15 Suite 6:20
Concord Music Publishing

→ A POET IN NEW YORK
16 Suite 3:02
BBC Worldwide Ltd

→ LESBIAN VAMPIRE KILLERS
17 Suite 5:35
Chester Music

Music Composed by **Debbie Wiseman**

Performed by **Brussels Philharmonic**
Conducted by **Dirk Brossé**

All orchestrations by **Debbie Wiseman**
Expanded orchestration on "Suite" from *Haunted* by **Mike Townend**

DEBBIE WISEMAN OBE COMPOSER

One of the UK's most successful female music ambassadors, Debbie Wiseman is in demand as a composer and conductor. Her 200-plus film and television credits include *Wolf Hall, Wilde, Haunted, Warriors, Judge John Deed, Tom & Viv, Arsène Lupin, Edie, To Olivia, The Undeclared War* and *Father Brown*. Her albums *Wolf Hall* (2015), *The Glorious Garden* (2018), *The Music of Kings and Queens* (2021, celebrating the 95th birthday of Queen Elizabeth II) and *Signature* (2023) all reached number 1 in the UK Classical Chart.

Debbie has been nominated for two Ivor Novello Awards for *Wilde* and *Death of Yugoslavia* and was a nominee at the 44th annual Grammy Awards for her album *Wilde Stories*. She has won a TRIC Award for *The Good Guys* and an RTS Award for *Warriors*. She was awarded the Gold Badge of Merit by the British Academy of Composers & Songwriters in 2007. In March 2016 she was awarded the Best Composer, Drama award at the RTS West Awards and Best Original Composition for a TV Programme at the Music and Sound Awards, both for *Wolf Hall*.

Debbie is Classic FM's Composer in Residence. She was voted the most popular living composer in Classic FM's Hall of Fame 2022. In October 2014 Debbie was Kirsty Young's guest on Desert Island Discs.

Debbie was one of 11 composers chosen to compose music for the Queen's Diamond Jubilee Pageant in 2012 and composed the Overture and Finale music for the Queen's 90th Birthday Celebration in 2016. In the 2018 Queen's Birthday Honours List, Debbie was awarded the OBE for services to music. She was the official composer and musical director of the Platinum Jubilee Celebration at Windsor in May 2022. Debbie was one of 12 composers commissioned to compose new music for the Coronation of King Charles III and Queen Camilla. Her two gospel Alleluias were first performed on 6 May 2023 at Westminster Abbey.

Her two latest albums were released on Silva Screen Records in winter 2024; *Jack Frost* (her second collaboration with Alan Titchmarsh) which went to number 1 in the UK Classical Chart in week 1 of its release; and *Wolf Hall: The Mirror and the Light* (the soundtrack to the BBC TV series) which topped the Amazon Soundtracks Chart.

Debbie is President of Making Music UK and a patron of the charity Soundabout.

debbiewiseman.co.uk

A NOTE FROM THE COMPOSER

It was a huge privilege to be invited to be guest of honour at the 25th World Soundtrack Awards. In compiling this album, I worked closely with the team at Film Fest Gent, starting with them sending me a very long and comprehensive list of their suggested candidates for inclusion! The result of our happy deliberations is a carefully selected collection of orchestral suites from film, television and special occasions, among which is the piece I composed for the Accession of His Majesty King Charles III, and a suite from a score I wrote for a television drama series – *He Knew He Was Right* – which has never previously been recorded for a soundtrack album. I am honoured to have these works newly recorded by maestro Dirk Brossé and the Brussels Philharmonic. It is a unique thrill to compile an album with people who are so passionate and extraordinarily knowledgeable about film music. Sincere thanks and admiration to Dirk Brossé, Hanne Schelstraete, Thomas Van Parys and the amazing team at Film Fest Gent for their warmth and infectious enthusiasm – and for welcoming me to Film Fest Gent and into the World Soundtrack Awards family. Here's to the next 25 years of wonderful music-making! A big thank you also to David Stoner and all at Silva Screen Records for their continual support and encouragement in releasing my music.

Debbie Wiseman

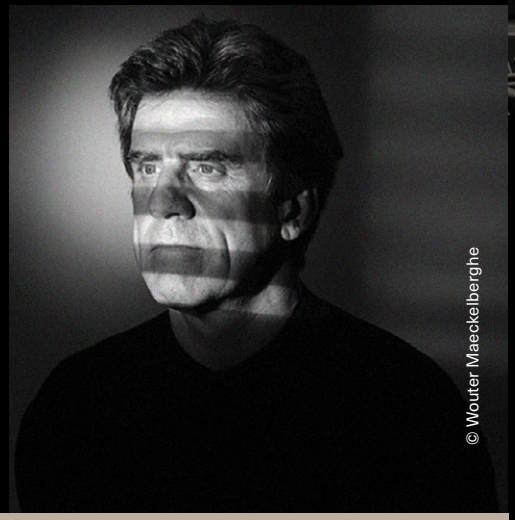
DIRK BROSSÉ CONDUCTOR

Dirk Brossé is a multi-faceted composer and a respected conductor on the international music scene. He is music director of The Chamber Orchestra of Philadelphia, music director of Film Fest Gent and honourary conductor of Sinfonietta Cracovia. Dirk Brossé has composed some 400 works, including concerti, oratorios, lieder, chamber music, symphonic works, musicals and film scores. His score for the BBC/HBO series *Parade's End* was nominated for an Emmy Award. His score for *Knielen op een bed violen* was nominated for the Golden Calf Award. Maestro Brossé has conducted all the leading Belgian orchestras. He has conducted over 120 orchestras all over the world such as the London Symphony Orchestra, Vancouver Opera, l'Orchestre de la Suisse Romande, Camerata St Petersburg, Hong Kong Philharmonic, l'Orchestre de l'Opéra de Lyon and the Philharmonic Orchestra of Shanghai.

Dirk Brossé has made over 100 CD recordings and has collaborated with world-class artists such as José Van Dam, Barbara Hendricks, Julia Migenes, Julian Lloyd Webber, Salvatore Accardo, Alison Balsom, Hans Zimmer, Emma Thompson, Randy Crawford, Lisa Gerrard and Marcel Khalifé.

Dirk Brossé has been awarded the title Cultural Ambassador of Flanders, the Flemish Parliament's Gold Medal for Merit, the Achille Van Acker Prize, the Joseph Plateau Honorary Award and the Global Thinkers Forum Award for Excellence in Cultural Creativity. In 2013 he was elevated to Belgium's hereditary nobility, with the personal title of Knight. He is a member of the Royal Flemish Academy of Belgium for Science and the Arts and since 2018 a Fellow at the University of Brussels (VUB).

dirkbrosse.be



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BRUSSELS PHILHARMONIC

© Film Fest Gent

The Brussels Philharmonic was founded in 1935 by the Belgian public broadcaster (NIR/INR). It performs both great classics as well as new compositions. The orchestra's international reputation comes from its specialization in recording soundtracks (including the Oscar-winning music for *The Artist*), the many successful recordings for labels such as Deutsche Grammophon and Palazzetto Bru Zane, the numerous awards including an ECHO Klassik and a Diapason d'or de l'année, and the ambitious projects on prestigious stages around the world (Carnegie Hall in New York, Philharmonie de Paris, Musikverein Wien, Grosses Festspielhaus Salzburg, Elbphilharmonie Hamburg). In Belgium, the orchestra is a regular partner of Film Fest Gent, and participates each year in concerts with iconic films. The Brussels Philharmonic is an institution of the Flemish Community.

brusselsphilharmonic.be

BRUSSELS PHILHARMONIC MUSICIANS

CONCERTMASTER
Henry Raudales

FIRST VIOLIN
Christophe Mourguiart (1)
Olivia Bergeot
Annelies Broeckhoven
Cristina Constantinescu
Justine Rigutto
Elizaveta Rybentseva
Gillis Veldeman
Naoko Ogura
Alexandra Arba
Dante Cáceres
Gabriele Filiberto Galleri
Sára Kovács
Sviatoslava Semchuk

SECOND VIOLIN
Mari Hagiwara (1)
Xu Han (1)
Aline Janeczek
Mireille Kovac
Eléonore Malaboeuf
Sayoko Mundy
Eline Pauwels
Stefanie Van Backlé
Rui Edgar Maia Gomes
Paula Carmona Caminos
Sophie Hutnik
José Manuel Jiménez Garcia

VIOLA
Mihai Cocea (1)
Griet François (2)
Marina Barskaya
Hélène Koerver
Patricia Van Reusel
Maxime De Petter
Song-A Mun
Agnieszka Kosakowska
Barbara Peynsaert
Matías Alonso Torres Carrera

CELLO
Marco Pereira (1)
Barbara Gerarts
Julius Clément
Sophie Jomard
Emmanuel Tondus
Elke Wynants
Karin Broeckhove
Bénédicte Legrand

DOUBLE BASS
Simon Luce (1)
Thomas Fiorini
Daniele Giampaolo
Luzia Correia Rendeiro Vieira
Bram Decroix
Ben Faes

FLUTE
Lieve Schuermans (1)
Célestine Wacquez
Jill Jeschek (2)

OBOE
Maarten Wijnen (1)
Emily Ross
Lode Cartrysse (2)

CLARINET
Emile Souvagie (1)
Danny Corstjens (2)
Midori Mori (2)

BASSOON
Karsten Przybyl (1)
Alexander Kuksa
Jonas Coomans (2)

HORN
Joost van der Elst (1)
Luc van den Hove
Mieke Ailliet (2)
Reindert Geirnaert

TRUMPET
Steven Bossuyt (1)
Luc Sirjacques
Marcel Degotte
Javier Navarro Elizari

TROMBONE
William Foster (1)
Drik Vanmanshoven
Tim Van Medegael (2)
Wim Bex (2)

TUBA
Jean Xhonneux (2)

TIMPANI
Gert D'haese (2)

PERCUSSION
Titus Franken (2)
Jonathan Beyers
Stijn Schoofs (2)
Gideon Van Canneyt

HARP
Eline Groslot (2)

PIANO
Nikolay Emilov Dimitrov (2)
Anastasia Goldberg (2)

GUITAR
Inti De Maet (2)

(1) principal
(2) soloist

SOLOISTS

HENRY RAUDALES, VIOLIN
"Suite" from *A Poet in New York*

JOLIEN DE GENDT, SOPRANO
"Suite" from *Flood*
"Faith and Truth" from *Wolf Hall: The Mirror and the Light*

MAARTEN WIJNEN, OBOE
"Suite" from *Wilde*

LODE CARTRYSSE, COR ANGLAIS
"Suite" from *Wolf Hall*

DEBBIE WISEMAN, PIANO
"Viv and Maurice" from *Tom & Viv*

ANASTASIA GOLDBERG, PIANO
"Suite" from *He Knew He Was Right*
"Suite" from *Wilde*

INTI DE MAET, GUITAR
"Training Day" from *Edie*

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MUSIC FOR FILM

FILM FEST GENT

Since the mid-1980s Film Fest Gent has focused on the impact of music on film by celebrating composers for screen and their work. The festival organises film music concerts, composer talks, a composition contest and industry networking events, and over the years has become a popular meeting place for both emerging and established screen composers.

In 2001, Film Fest Gent launched the World Soundtrack Academy, a global community of screen composers and professionals active in the film music industry. The World Soundtrack Academy recognises outstanding achievements in the field with the World Soundtrack Awards, presented at the annual ceremony and concert in October.

Film Fest Gent also produces studio recordings of music by guest composers, performed by Brussels Philharmonic and conducted by Film Fest Gent music director Dirk Brossé. The unique compilations in the Film Fest Gent album series feature selections of the world's greatest scores, giving them an extended afterlife beyond the film and the festival's concerts.

filmfestival.be
worldsoundtrackawards.com

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CREDITS

Album Presented by Film Fest Gent

Music Composed by Debbie Wiseman

Performed by Brussels Philharmonic

Conducted by Dirk Brossé

Produced by Thomas Van Parys

Recording & Mixing: High-Score Recording & Mixing Services

Recorded at Flagey, Studio 4 on August 22, 25 & 26, 2025

Mastered by Mike Brown at Original Sound

Assistant to Debbie Wiseman: Tony Wharmby

Liner Notes: Debbie Wiseman & Thomas Van Parys

FILM FEST GENT

General Manager: Marijke Vandebuerie
Programme Director: Wim De Witte
Music Director: Dirk Brossé
Music Projects Coordinator: Hanne Schelstraete
Music Programme Consultants: Patrick Duynslaegher & Thomas Van Parys

BRUSSELS PHILHARMONIC

General Manager: Gunther Broucke
Artistic Administrators: Judith Van Eeckhout & Tom Pipeleers
Head of Production: Jim Seynaeve
Head of Stage Management: Carla Deveux
Stage Management: Thomas Geurts
Librarian: Pieterjan Hermans
Casting & Administration: Emma Touchot

HIGH-SCORE RECORDING & MIXING SERVICES

Music Supervisor, Recording & Mixing Engineer: Patrick Lemmens

SILVA SCREEN RECORDS

Executive Producers: Reynold D'Silva & David Stoner
Design & Layout: Stuart Ford

SPECIAL THANKS

Debbie Wiseman and Tony Wharmby; Gunther Broucke and the staff and musicians of the Brussels Philharmonic; David Stoner, Stuart Ford and the staff at Silva Screen Records; Patrick Lemmens, Mike Brown and all other contributors for their enthusiasm and expertise.