



## ALFRED HITCHCOCK'S *PSYCHO* IN CONCERT

The Cape Symphony Orchestra presents [Alfred Hitchcock's \*Psycho\* in Concert](#)  
at the [Barnstable Performing Arts Center](#)  
Saturday, October 17, 2026 at 7:30 PM and Sunday, October 18, 2026 at 3:00 PM

### THE CAPE SYMPHONY ORCHESTRA

**Alyssa Wang, Conductor**

| VIOLIN I                                | VIOLIN II                                   | VIOLA                                    | CELLO                                       | DOUBLE BASS      |
|-----------------------------------------|---------------------------------------------|------------------------------------------|---------------------------------------------|------------------|
| Jae Cosmos Lee,<br><i>concertmaster</i> | Heather Goodchild Wade,<br><i>principal</i> | Sachin Shukla,<br><i>asst. principal</i> | Velléda Miragias,<br><i>asst. principal</i> | Caroline Samuels |
| Gregory Tompkins                        | EmmaLee Holmes-Hicks                        | Irina Naryshkova                         | Eleanor Blake                               | Joseph Bentley   |
| Benjamin Carson                         | Maya Lynn                                   | Sara DeGraide                            | Luigi Polcari                               | Moisés Carrasco  |
| Daniel Faris                            | Kaede Kobayashi-Kirker                      | Lilit Muradyan                           | Sam Boundy                                  | Darren Sacks     |
| Youngji Choi                            | Melissa Carter                              | Nissim Tseytlin                          | Josephina Kim                               | Cailin Singleton |
| Eun-Mi Lee                              | Emily Mullaney                              | Leonardo Vasquez                         | Michael Czitrom                             |                  |
| Justin Ouellet                          | Fariba Hunold                               | Ken Allen                                | Sara Wilkins                                |                  |
| Lino Tanaka                             | Deborah Bradley                             | Nickolas Kaynor                          | Norma Kelley                                |                  |
| Jiuri Yu                                | Nate Kim                                    |                                          |                                             |                  |
| Norma Stiner                            | Morgen Heissenbuettel                       |                                          |                                             |                  |
| Nicole Wendl                            |                                             |                                          |                                             |                  |

*This roster lists the musicians performing today's concert, and is subject to change.  
Cape Symphony's official roster, including recognition of our musician chair supporters, is [here](#).*

### ABOUT TODAY'S PROGRAM

#### **BERNARD HERRMANN (1911-1975)**

*Psycho* with Orchestra

Bernard Herrmann is widely considered one of the greatest film composers of all time. His work help shaped the sound of modern cinema.

Born in New York City, Herrmann studied at NYU and Juilliard before beginning his career at CBS Radio, where he collaborated with Orson Welles on celebrated productions including *The War of the Worlds*. He made his Hollywood debut with Welles's *Citizen Kane* (1941), earning an

Academy Award nomination. That same year, he won the Oscar for Best Original Score for *The Devil and Daniel Webster*.

Herrmann became one of Hollywood's most influential composers, particularly through his legendary collaboration with Alfred Hitchcock. He worked with the master of suspense on nine films, including *The Man Who Knew Too Much* (1956), *Vertigo* (1958), *North by Northwest* (1959), *Psycho* (1960), and *The Birds* (1963). Herrman scored dozens of other films, and television programs including *The Twilight Zone*. He died shortly after completing the score for Martin Scorsese's *Taxi Driver*.

Renowned for his innovative orchestration and ability to evoke psychological tension, Herrmann challenged traditional approaches to film scoring. He could be difficult to work with, only accepting assignments that allowed him complete artistic freedom without directorial constraints. Hitchcock gave him that latitude, with groundbreaking results. As Herrmann biographer Steven Smith told NPR, "Hitchcock knew that he had someone who thought very closely along the same lines as he did, who understood not only what a movie was about, but about the subtext of the film."

About *Psycho*, "[Herrmann] later said that he wanted to complement the black-and-white photography with a black-and-white score," continued Smith. "He made the strings extremely dry. He put mutes; he loved to have mutes on his strings. So it creates a very different sound from what we think of as the usual Hollywood romantic film score that used violins. It's the exact opposite. It's cold, it's chilly, and he uses the strings also for percussive effects."

*Psycho*'s strings-only score is Herrmann's most famous, and the shower scene is its defining moment. Hitchcock had thought that for greatest effect, the scene should run without music. Herrman disagreed. To this day, its piercing violins symbolize the genre itself.

Hitchcock later acknowledged that *Psycho* owed much of its impact to its music, which Cape Symphony Music Director Alyssa Wang is thrilled to conduct in a performance perfectly timed for getting into the spooky Halloween spirit. "As an avid movie soundtrack fan, I have Bernard Herrmann's iconic score to *Psycho* to thank for helping filmmakers throughout the 20<sup>th</sup> century understand the importance of music and its ability to take movies to the next level. Conducting this near Halloween will be a dream come true!"

The American Film Institute has ranked Herrmann's score for *Psycho* among the [Top 5 Greatest Film Scores of All Time](#). Film professor Royal Brown described the first notes of the score, which he called the Hitchcock chord, to NPR: "That bump-bump-bump-bump sort of signals the whole presence of *Psycho*. And it's a 7th chord that contains both major and minor intervals. And that,

# CAPE SYMPHONY

to me, is one of the essences of Hitchcock... [he] tends to start out in the ordinary. For instance, the opening scene of *Psycho* looks like just an ordinary tryst in a hotel room between Janet Leigh and John Gavin. So there's the major, but then there's also the minor, which is getting us into the darker side of things."

Darker, indeed. This live performance by your Cape Symphony Orchestra will heighten the suspense in each spine-chilling frame. Enjoy every thrill!

Finally, we have some *Psycho* film trivia! Did you know...

...at the time *Psycho* was released, theaters showed films on a continuous loop, and people would enter at any point. If they missed the beginning, they'd just stick around to catch it as it came around again. To protect *Psycho*'s shocking twist, Hitchcock insisted that nobody be seated after a screening had begun. That's when audiences began to treat movie showtimes like live performances.

...the painting that covers Norman's peephole in the wall of the Bates Motel is called "Susanna and the Elders." It depicts men spying on a bathing woman.

...Hitchcock reportedly said he made the film in black and white because the bloodiness would have been too "repulsive" in color. (How times have changed!)

...the filmmakers used watered-down Hershey's syrup to simulate the blood, and a casaba melon for the sound of the stabbing.

...there's a whole documentary about the shower scene. Made in 2017, it's called [78/52](#) after the 78 camera setups and 52 edits used to create that one, 45-second sequence.

...*Psycho* star Anthony Perkins and his wife Berry Berenson had a beautiful mid-century home in Wellfleet, overlooking the ocean. They married there in 1973 in an informal ceremony with their dog as best man. As of this writing, the house is [on the market](#) for \$2,950,000.

Thank you for attending today's live-to-film concert.  
We hope you had a wonderful time and that we'll see you again soon.



## **FILM CREDITS**

### **Cast**

Anthony Perkins – Norman Bates  
Vera Miles – Lila Crane  
John Gavin – Sam Loomis  
Martin Balsam – Milton Arbogast  
John McIntire – Deputy Sheriff Al Chambers  
Simon Oakland – Dr. Fred Richmond  
Vaughn Taylor – George Lowery  
Frank Albertson – Tom Cassidy  
Pat Hitchcock – Caroline  
John Anderson – California Charlie  
Mort Mills – Highway Patrol Officer  
Janet Leigh – Marion Crane

### **Screenplay by**

Joseph Stefano  
Robert Bloch

### **Directed by**

Alfred Hitchcock

### **Music by**

Bernard Herrmann

### **A Universal Picture**

## **PRODUCTION CREDITS**

### **Producer**

John Goberman

### **Technical Supervisor**

Pat McGillen

### **Music Preparation**

Larry Spivack



The producer wishes to acknowledge the contributions and extraordinary support of John Waxman (Themes & Variations).

A Symphonic Night at the Movies is a production of PGM Productions, Inc. (New York) and appears by arrangement with IMG Artists.

## **BEHIND THE SCENES AT CAPE SMPHONY**

### **PRODUCTION TEAM**

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Patrick Gallagher

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Kimberly Monteiro

#### **Assistant Stage Manager**

Brendan Gallagher

#### **Lighting Designer**

Kendra Murphy

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John Bishop

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Joseph Marchio

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Rebeka Broitman, Supervisor

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Charlotte Baxter

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Program Notes by [Susan Sundermeyer](#). References include: [afi.com](http://afi.com); [bfi.org.uk](http://bfi.org.uk); [npr.org](http://npr.org); [pgmprods.com](http://pgmprods.com).