

Executive Album Producers for La La Land Records: MV Gerhard and Matt Verboys
Album Produced by Bear McCreary and Steve Kaplan
Album Producer For La-La Land Records: Ford A. Thaxton
Score Produced by Bear McCreary and Steve Kaplan

Recorded and Mixed by Steve Kaplan

Orchestrated by Brandon Roberts

Additional Orchestration by
Jeremy Levy

Music Preparation by
Mark Cally

Assistant Engineers:
Laurence Schwarz
and Tom Brissette

Music Editor: Michael Baber

Orchestra Recorded at the
Warner Bros. Eastwood
Scoring Stage

WB Score Recordist: Greg Dennen

WB Scoring Tech: Ryan Robinson

WB Stage Crew: Richard Wheeler Jr.

WB Stage Coordinator: Jamie Olvera

This score would not have been possible without the artistic vision, support and enthusiasm of Ron Moore, David Eick and Remi Aubuchon. I'm very grateful to Jeff Reiner for offering inspiration and creative freedom in equal measure. Thanks are also in order for James Hopkins, John Tempereau, Roxanne Lippel, Gary Hutzel, Michael Gibson, Doug Drexler, David Morton, David Takemura, Michael Horner, Alicen Schneider, Todd Sharp, and Tom Lieber.

And an extra special thanks and hearty "So Say We All!"
must go to Paul M. Leonard.

Orchestra Contractors:
Sandy DeCrescent
and Peter Rotter

Digitally Edited and
Mastered by
James Nelson
at Digital Outland

Scoring Coordinator:
Aaron A. Roethe

Representation:
Soundtrack Music Associates

Scoring Assistants:
Jonathan Ortega,
Michael Beach,
Brendan McCreary,
John W. Snyder

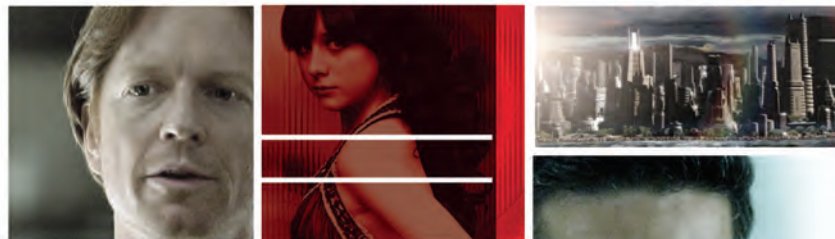
CD Art Direction: Mark Banning

Session and Headshot Photos:
Andrew Craig

ORIGINAL SOUNDTRACK FROM THE
SCI FI CHANNEL TELEVISION PILOT EPISODE

FROM THE EXECUTIVE PRODUCERS OF
BATTLESTAR GALACTICA

CAPRICA



MUSIC COMPOSED BY
BEAR MCCREARY



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A Note From The Director

When I first read the script for “Caprica,” I quickly envisioned the score that would drive the episode.

The nature of a prequel with a pre-ordained disaster in its future, and the fact that most of the audience knew eventually

where it was heading, pointed me to Modern Minimalists such as John Adams, Philip Glass, and Michael Nyman.

Caprica was a city that on the outside was modern, structured, and efficient. However, on the inside, things were rotten. I kept on thinking of Philip Glass's score for the film “Koyaanisqatsi” and how it complimented the film's inevitableness and dread.

The next component of finding the right score for “Caprica” was trickier. The film was filled with the emotions of loss and the struggles with guilt. I wanted the music to drive the story in a un-remitting manner, but evoke the inner emotions of the characters without falling into schmaltz. On top of that was the ethnic nature of the Tauron story that needed to almost have a Nina Rota “Godfather” melody. Fusing all these together in a coherent and oneness was a challenge.

David Eick and Ron Moore suggested I check out Bear McCreary who has done



Performance Credits

Featured Soloists:

Chris Bleth - Concert and Ethnic Woodwinds
Paul Cartwright - Acoustic and Electric Violin
JoAnn Turovsky - Harp
M.B. Gordy - Percussion
Bear McCreary - Piano and MIDI Programming

Orchestral Musicians:

Jenni Olson - Flutes
Charles Boito - Clarinets
Chris Bleth - Oboe and English Horn
Rose Corrigan - Bassoon

Violins:

Julie Gigante (concertmaster), Katia Popov,
Sarah Thornblade, Eun Mee Ahn, Robert Anderson,

Benedict Brydern, Darius Campo, Lorenz Gamma,
Tammy Hatwan, Natalie Leggett, Phillip Levy,
Serena Mckinney, Helen Nightengale, Searmi Park,
Sara Parkins and Lisa Sutton

Violas:

Brian Dembow, Andrew Duckles and Roland Kato

Violoncelli:

Steve Erdody, Paula Hochhalter, Dennis Karmazyn,
Jen Kuhn and Jacob Szekeley

Contrabass:

Ed Meares



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musical through-lines subconsciously bridge the present to the events in the future we all know are coming.

The “Caprica” score, while echoing the spirit of “Galactica,” is very much its own entity, like the series itself. Director Jeff Reiner offered me the opportunity to explore new musical possibilities that will lay the foundation for the series to come. This album is the seed from which the musical

universe of “Caprica” will evolve and grow.

So Say We All!
Bear McCreary
Composer, CAPRICA
Los Angeles, CA
April, 2008

(For more details about the “Caprica” score check out: www.bearmccreary.com/blog)

such a wonderful job on “Battlestar Galactica.” It’s always nerve-wracking engaging in a new relationship with a composer. But, Bear erased any doubt when we talked story. He liked the ideas that I approached him with, but most importantly, he seemed to have a deep understanding of the characters’ inner lives. He also has a great command of an orchestra and an instinct for using the right instruments. We settled mostly on strings and woodwinds.

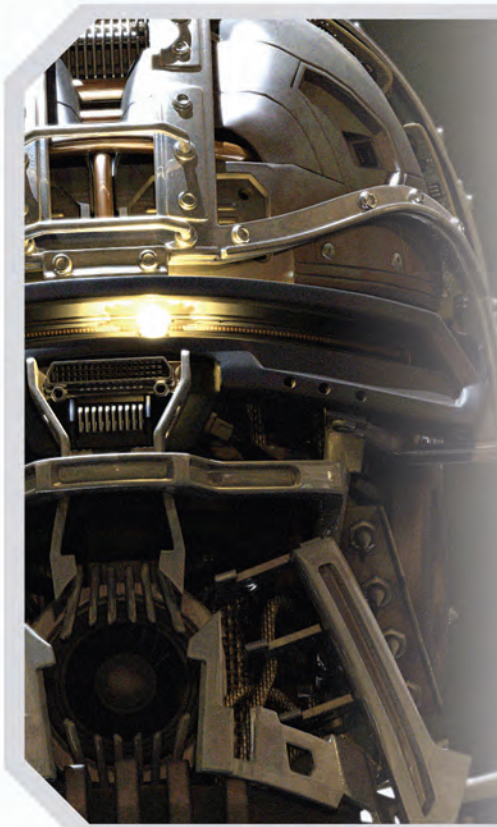
Bear sent me very complete demos against picture that worked great, but it wasn’t until I sat in the scoring stage at Warner Bros., and heard the maestro conduct his orchestra, that I was blown away. The first piece I heard was the montage where Sam kills the Minister of Defense while Amanda and Daniel make love, not to mention, Joseph breaking down in tears because of guilt and the loss of his family. The score drove the scene, while evoking the intimacy of love, the rage of a gangland killing, and the struggle with ethnic identity.

Try that at home. Bear is a talented man with a strange name. I can’t imagine the movie without his score.

Jeffrey Reiner
Director, CAPRICA
Los Angeles, CA
April, 2009



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A Note From The Composer

Writing the music to "Caprica" challenged me to create a totally unique sound, one that pays tribute to "Battlestar Galactica" without imitating it.

Over my four seasons on "Galactica," my score evolved and grew immensely. I incorporated an ever-expanding palette of ethnic instruments from all over the world, as the fleet plunged into uncharted space.

My approach for "Caprica" would be the polar opposite. After all, the events of this series take place in an entirely different environment. Caprica City is a familiar society at its most decadent and opulent peak. The audience knows that doomsday looms on the horizon, but the characters themselves do not. I stripped away the urgent, tribal, primitive and mystical elements of the "Battlestar Galactica" soundtrack to distance this new series from those taiko-drum-inspired pulses.



Daniel Graystone and Joseph Adama are restrained characters, even during the most turbulent of family crises. Their emotions are kept hidden, out of sight from their peers and visible only to those closest to them. With the score, I strove to reach beneath their muted exteriors and reveal the longing, brooding emotions within. I wanted to accomplish this not with sweeping orchestral flourishes, but with efficient use of a modern chamber orchestra. Having taken my cue from the nuanced writing and acting performances, the score is restrained and subtle, bittersweet and elegant.

There are, of course, musical threads binding this series to "Battlestar Galactica." For "Cybernetic Life Form Node," the taiko percussion ensemble returns. Ethnic soloists, including the duduk, Chinese membrane flute and acoustic fiddle, represent Joseph's Tauron upbringing in "Joseph and Daniel" and "A Tauron Sacrifice." The most powerful of all occurs in "The Adama Name." This track ends with an understated reprise of Adama's family theme (a.k.a. "Wander My Friends") that firmly connects the young boy of this series with the wise and battle-hardened man we know from "Galactica." These subtle

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