

MOSMAN SYMPHONY ORCHESTRA GOES TO THE MOVIES

Elgar, Korngold, Williams & more



Andrew Del Riccio - musical director
Carlos Alvarado - guest conductor
Anny Bing Xia - violin

Friday Sept 9 at 8pm

Sunday Sept 11 at 2.30pm

Mosman Art Gallery

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Message from the Musical Director



Welcome to today's concert! Music is an everyday part of our lives to such an extent we actually don't even think about it. It seems that it is only natural we have music with us: in the background at work, as we drive, in the lift, at sports events, for every single TV commercial, in shopping centres, and especially in movies. Even before the advent of sound in films, music was an integral part of seeing a movie. It's just it was live music, often improvised by a piano or organ. Some of the earliest music in movies was borrowed from the classical repertoire as it seemed a good 'fit'. These fits were sometimes inspired, suiting the music and creating a new depth to the experience. At other times they were incongruous, even a bit odd: what does a waltz

have to do with satellites and spacemen, as it does in 2001: A space odyssey? Some was even added later, as in Battleship Potemkin, which uses the symphonies of Shostakovich. Other films had music written for them, and at times this music becomes so well known it transcends the movie itself! The themes to The Twilight Zone or Jaws convey a meaning which is almost universal. (We even use it in the classroom to get kids' attention! Nothing like the Jaws theme to create some order...)

The music we play today has all been used in films. Some of it specifically composed, some borrowed. All of it is wonderful and brings memories and other associations to mind. We hope this special program is a pleasant contrast to our normal orchestral concerts.

And please join me in welcoming back Maestro Carlos Alvarado as guest conductor. He brings with him a passion for music and an enthusiasm which will delight you!

If you are coming to one of our concerts for the first time, please consider seeing one of our regular programs of orchestral music - we have lots to offer and two more programs this year. You'll find dates and music at the back of this program.

Andrew Del Riccio, September, 2016

Notes on the Program

Film makers have always recognised the power of music to intensify the emotional impact of a scene. Even the first 'silent' movies were accompanied by music, sometimes by elaborate theatre organs with multiple special effects, sometimes by a solo pianist, who tried to choose appropriate music to accompany a film – on occasions without having seen it before. The music was usually a hotchpotch of classical and popular music labelled according to mood: eg: chase, love scene, scary.

As the film industry developed the art of film music developed along with it. The many and varied resources of the orchestra offers film composers a rich palette to draw upon in order to convey layers of story-telling and emotion.

Old England from Robin Hood Symphonic Suite - Erich Korngold (1897-1957)

Erich Korngold began his career as a highly successful composer of 'serious' music. The son of the distinguished music critic Julius Korngold, he showed extraordinary musical talent at a very young age. Before he was 14 years old he had composed a cantata, *Gold*, a ballet, *The Snowman*, a piano trio, and a piano sonata, all of which had been performed by leading Viennese musicians, including the great Arthur Schnabel, who played the piano sonata as part of a European tour. His compositions were praised by such luminaries as Mahler, Richard Strauss and Puccini. Comparisons with Mozart, especially given their shared middle name, were inevitable.

During the 1920s Korngold's reputation grew as he published the *Piano Concerto for Left Hand*, written for Paul Wittgenstein, and 4 operas, culminating in *Die Tote Stadt*, which was so popular that it became the first German work to be performed at the N.Y. Met State Opera after WW1.



In the early 1930s, however, Korngold began to develop an interest in more popular (and

possibly better paying) forms of music. He adapted and conducted some of the lesser works of Johann Strauss II, and he went to America to adapt Mendelssohn's *Midsummer Night's Dream* music for Warner Brothers' new production. This project, originally intended to last no more than 6 weeks, took 6 months to complete as Korngold learned the craft of fitting music to film. He spent a great deal of time working with the studio orchestra as the film was shot and sometimes even conducted the actors so that their lines would fit with the music. The project was a great success and after that he divided his time between Vienna, where he worked to maintain his status as a concert & opera composer, and Hollywood, where he composed film scores. His approach to composing for movies was strongly influenced by his experience in opera, assigning leitmotifs to different characters and situations. He went on to score a total of 18 films for Hollywood, many of them featuring the swashbuckling Errol Flynn, including *Captain Blood*, *The Prince and the Pauper*, *Sea Hawk*, and *Robin Hood*, which is considered to be his masterpiece. He won an Oscar for the film – the first time that the award had been made to the composer rather than the studio.

Old England is from the Symphonic Suite that Korngold adapted from the *Robin Hood* soundtrack for concert performance. David Trainer, who plays in our 1st Violin section, transcribed it for this performance from a handwritten score. There are 3 main themes:

1. Fanfare
2. Old England
3. Marian

The music begins with a *risoluto* fanfare from the trumpets and French horns. That fanfare first appears in the film to accompany a herald who brings bitter news for the Saxons. King Richard has been captured and his evil brother Prince John will assume the throne of England. Brutality, injustice and heavy taxes follow. The fanfare is always associated with the Normans.

The strings then usher in a lilting, nostalgic melody, which Korngold called 'Old England'.



In the movie it is first heard as the castle staff busy themselves with preparations for a banquet. A title card sets the scene:

The great cold hall of Nottingham Castle, the stronghold of Sir Guy of Gisbourne, knew an unexpected warmth this night, for Prince John and his friends were met to celebrate a promising future.

The warmth & beauty of the music reflect the abundance of fire and food in the great hall, but also provide a sharp contrast to the misery of the Saxons outside. The melody is developed in a charming variation for woodwinds.

The 3rd theme is a little slower.



A sweet waltz like melody played by strings and harp, it is associated with Lady Marian. It is first introduced in the film to accompany an intimate chat between Prince John and Lady Marian in which the prince suggests marriage between Marian and Sir Guy. Later it is associated with the burgeoning romance between Marian and Robin.

2 Pieces from Schindler's List - John Williams (B. 1932)

In August this year John Williams received a Life Achievement Award from the American Film Institute. In his acceptance speech he spoke of how, before commencing work on the score, he watched the first cut of *Schindler's List* with the director Steven Spielberg. After the final scene set in Israel which showed the survivors placing stones on the grave side of Oscar Schindler, Williams was so overwhelmed by the film that he could not speak. He went outside and walked around the building for a few minutes to gather himself then came back and said to Spielberg that '*this is a truly great film and you need a better composer than I am for this film.*' Spielberg's response was '*I know but they're all dead*'. The soundtrack for *Schindler's List* went on to win an Academy Award, a BAFTA, and a Grammy. It also received a Golden Globe Award nomination for Best Original Score.

Lost in Space, ET, Star Wars, Raiders of the Lost Ark, Harry Potter, Jaws, Jurassic Park the contribution that John Williams has made to film music is extraordinary. In fact he has written more than 100 film scores. It's a great thing to know that there is more to come. He ended his speech at the AIF ceremony last month thus:

Once I get over being stunned I will treasure this night always. And tomorrow morning when I'm back at work I will try to deserve all of this.

- 1. Main Theme**
- 2. Remembrances**

The violin solos in the movie were played by Itzhak Perlman, to whom they are dedicated. Speaking of when he was first approached to play the music, Perlman said he didn't hesitate for a minute because '*the subject of the movie was so important to me, and I felt*

that I could contribute simply by just knowing the history, and feeling the history, and indirectly actually being a victim of that history.'

Pomp and Circumstance March No. 1 - Edward Elgar (1857 – 1934)

'I've got a tune that will knock'em – will knock 'em flat'

So said Elgar to his friend Dora Penny when he had thought of the tune of the Trio of this iconic march. And knock 'em flat it did. When Henry Wood first conducted it at a Proms concert, the audience 'rose and yelled' for 2 encore performances. It has since become a fixture at all Proms concerts, sung with gusto by flag waving crowds. Strongly associated with British national pride, it was the patriotic Tim Brooke-Taylor's signature tune in *The Goodies*.

It has been used in more than 200 movies and television shows, sometimes sincerely, sometimes comically, and often with a sense of irony. It was a favourite with the Monty Python crew, who used it in 6 different episodes of the comedy series *Flying Circus*. In *Fantasia 2000* it lends joy and triumph to the scene where Donald Duck, having built an ark and successfully saved the animals from the great flood, but having lost Daisy in the process, is happily reunited with his love; while in *A Clockwork Orange* (1971) it accompanies the sinister politician who is inspecting the gaol in a search for the perfect subject for his plan for 'rehabilitating' offenders. In the final scene of *Brassed Off* (1996) the music manages to convey layers of conflicting emotions. The Grimley colliery band has won the British Band Championship against the odds, but still faces poverty and pit closures. Danny, played by Peter Postlethwaite utters the line *'land of hope and bloody glory, eh'* and the band plays tune from the top of a London Bus.



Harry Potter Symphonic Suite – John Williams arr. Jerry Brubaker

The Harry Potter film series, based on the novels by J. K. Rowling, is the most popular film series of all time. Each of the eight films is in the list of 50 highest grossing films ever. John Williams scored the first 3 films in the series and received Academy Award nominations for both *The Philosopher's Stone* and *The Prisoner of Azkaban*.

This suite contains the 7 main themes from *The Philosopher's Stone* arranged by Jerry Brubaker:

Hedwig's Theme: Magic is in the air. A haunting theme played on the celeste is joined by woodwind and strings. This is perhaps the most recognizable of all the Harry Potter music and sets the mood in the opening scene of *The Philosopher's Stone*. Hedwig is Harry's beloved pet owl.

Nimbus 2000: Harry has a new broom, but it's jinxed. Resolute brass usher the teams onto the quidditch pitch and wildly fluttering woodwinds represent the out of control broomstick.

Hogwarts Forever! This stately anthem celebrates the grandeur of Hogwarts, School of Witchcraft and Wizardry, with its soaring turrets, endlessly moving staircases and miraculous banquet hall.

Diagon Alley: Flutes and percussion portray the medieval hustle and bustle of Diagon Alley, while a grotesque violin solo brings to mind the goblins of Gringotts' Bank.

Voldemort: Be afraid. Be very afraid. He-Who-Must-Not-Be-Named, with his affinity for snakes & mastery of the Dark Arts is conjured up by this sinister theme. Played by horns and bassoons, it features slithering semitones as well as disturbing augmented 2nds and diminished 5ths (the latter being the 'devil's interval').

Quidditch: A brass fanfare calls the quidditch teams to the field.

Harry's Wondrous World: This triumphant melody is characterized by rich strings playing spacious intervals, expanding to include the whole orchestra. Often associated with Harry's family and friends, it gives a sense of the vast and wondrous world of magic.

INTERVAL

Nimrod – Edward Elgar (1857-1934)

From the Enigma Variations

This must be one of the most exquisitely lovely pieces to ever grace a film. It begins in the strings with a very soft statement of the theme, which Elgar told his friend Dora Penny was meant to suggest the 2nd movement of Beethoven's *Pathetique Sonata*. The melody builds, arching to an incredibly moving climax before gently subsiding.

One of the most memorable uses of *Nimrod* is to accompany a pivotal scene in *Elizabeth (1998)*. Elizabeth, played by Cate Blanchett, confronts the love of her life, the traitorous Robert Lord Dudley, who tells her '*it is no easy thing to be loved by the queen*'. She turns

her back on love, but does not have him executed: ‘*He shall be kept alive to always remind me of how close I came to danger.*’ The film ends as she assumes the role of the Virgin Queen, saying *I am married to England*. The music conveys not just Elizabeth’s deep sadness and loss, but also her strength and determination to rule.

Star Trek Through The Years – various composers, arr. Calvin Custer

Beginning as a TV series in 1966 and moving to the big screen with *Star Trek the Motion Picture* in 1979, *Star Trek* has enjoyed amazing success right up to the 2016 release of *Star Trek Beyond*. Many composers have worked on the series, which has always been accompanied by memorable musical themes. This medley arranged by Calvin Custer presents some of the greatest of them.



Star Trek Original Theme - Alexander Courage: The music begins *misterioso* with single long notes scattered through the orchestra like stars in space. A flourishing run leads into the jaunty 60’s Latin beat of the original iconic TV series.

Deep Space Nine - Dennis McCarthy: Trumpets drive this heroic march.

The Inner Light - Jay Chattaway: A soaring yet tender melody in triple time.

Star Trek Generations - Dennis McCarthy: Continuous twinkling triplets in the winds accompany this stirring melody, first introduced by the brass. The melody gains in strength and volume as a cymbal clash invites the strings to join in, and the timpani crescendos with a repeated *rat-a-ta-tat* rhythm.

Star Trek Voyager - Jerry Goldsmith: The flutes are twinkling stars with a repeated staccato figure as the violas and cellos play this broad, sweeping tune. Heroic brass take the music to a crescendo leading into the final theme.

Star Trek Original Motion Picture Theme - Jerry Goldsmith: A noble, triumphant march is the climax of this stirring piece.

Blue Danube Waltz – Johann Strauss II (1825 – 1899)

An der schönen blauen Donau was composed by Johann Strauss II in 1866. Its lilting tune is instantly recognizable and has become the unofficial national anthem of Vienna. It is broadcast on all public TV and radio stations at midnight on New Year’s Eve. There is a story

that when Strauss's stepdaughter, Alice von Meysner-Strauss, asked the composer Johannes Brahms to sign her fan, he wrote down the first bars of The Blue Danube, but adding 'leider nicht von Johannes Brahms' ('sadly not by Johannes Brahms')

The waltz has accompanied swirling ball gowns in movies about the Strauss family including the Hitchcock-directed *Waltzes From Vienna* in 1934, and *The Great Waltz* in 1938 with soprano Miliza Korjus; but in an inspired pairing, the same piece was later introduced to a whole new audience in *2001: a space odyssey* (1968). There is absolute silence as a space ship emerges out of the blackness, then as an enormous blue planet appears on screen we hear, very softly, the slow, almost tentative strains of the introduction. As the orchestra seems to grow in confidence and the music crescendos and a bright sun emerges from behind the planet, these lovely opening bars perfectly expressing the wonder of space. Then as the waltz tempo begins, a round craft appears and rotates, dancing through space.

Radetzky March – Johann Strauss II

Dedicated to Field Marshall Joseph Radetzky to celebrate his victory at the Battle of Custoza, this stirring tune became a favourite with regimental marching soldiers. It is said that when the soldiers first heard it, they spontaneously clapped and stamped their feet. This tradition is kept alive today by audiences at classical concerts, who often clap along to the main theme matching the orchestra's dynamics – first softly and then with gusto. It is traditionally played as the finale of the New Year's Concert of the Vienna Philharmonic Orchestra.

It has appeared in numerous films including *Letter From An Unknown Woman* (1948), in a scene where it is played by a regimental band that gradually marches away as Joan Fontaine turns down marriage to a very eligible military officer because she's in love with a feckless & eventually faithless musician played by Louis Jourdan. It also features briefly in the carnival scene from the Scorsese directed *Hugo* (2011), where the great French pioneer of cinema, Georges Méliès first sees the work of the Lumière brothers and is inspired to become involved in film making. In that scene the march was played by an orchestrion, a 19th century mechanical orchestra in a box, with pipe organ and percussion. In one memorable line from the movie, Hugo reads that Méliès was the first to realise that '*film has the power to capture dreams.*'

We hope that this concert of film music has inspired your dreams.

Please join us for refreshments after the concert

Mosman Symphony Orchestra

Carlos Alvarado – Guest Conductor



'Carlos Alvarado ... is a very gifted young conductor who can conduct music of different styles. Carlos works insistently on perfecting his style. He is a warm and emotional artist, gifts that are shown especially in works of romantic characteristics.' Gennady Rozhdestvensky, Moscow Conservatory, 1993

Colombian-born Dr Carlos Alvarado started his musical career as a pianist under Maestro Jorge Zorro, one of the leading personalities in the Colombian music education system.

Having won a full scholarship from the Colombian Institute of Credit to study in Russia, Carlos obtained his Doctorate of Opera and Symphonic Conducting at the Tchaikovsky Conservatorium of Music in Moscow where he

studied under Gennady Rozhdestvensky. He also undertook higher studies in choral conducting, piano theory and voice technique, and was awarded a Master of Fine Arts degree in choir conducting from the same Conservatorium.

In 1990-92, he was invited by Professor Helmuth Rilling and the International Bach Academy of Stuttgart to take part as an active conductor in various courses and festivals with the Bach Collegium Orchestra and the Gächingen Chorale in Stuttgart (Germany), Moscow and Santiago de Compostela (Spain).

Carlos returned to Colombia after finishing his academic studies. He was guest conductor of the main Colombian orchestras, conducted several groups, choirs and ensembles and taught conducting in most of the important universities in Bogota, Colombia. At that time he took part in various international competitions in Brazil, Russia, Spain and Italy.

Since his arrival in Australia in 2002, Carlos has been an active and committed musician. In 2004 he was the co-founder of the Wollongong Symphony Orchestra, an orchestra that became a symbol of the cultural development in Wollongong and the Illawarra region.

He has also founded a variety of choirs and music ensembles, most recently Cantares, a choral ensemble with members from the Shoalhaven, Illawarra and Wollongong areas.

Carlos has worked with Australian and International musicians in many styles – jazz and pop as well as classical, including such artists as James Morrison, Timothy Kain, Konstantin Shamray, John Chen, Tatiana Kolosova, Alexandra Loukianova, Deborah De Graaff and Emma Moore.

Anny Bing Xia – violin



Anny Bing Xia is a highly experienced professional violinist with an impressive record of achievements in China and Australia. After graduate studies in Shanghai Conservatorium of Music, Anny pursued the Master of Performance in Music and moved to Sydney from 1998. She was first taught by Peter Zhang, continued her studies with Alice Waten and completed her post graduate studies under Charmian Gadd at Australian Institute of Music.

Anny is actively involved as a performer with the Australia Opera and Ballet Orchestra, Australia Violin Ensemble and WIN Wollongong Symphony Orchestra (WWSO). She has recorded for ABC radio, TV shows and done solo performance

recordings for the Australian Fox Studio.

As a student, Anny has won numerous awards and has performed as a soloist internationally, as well as recent tour of China with Russian pianist Konstantin Shamray (Sydney International Piano Competition winner) that was highly successful. She has received critical acclaim for her performance of works by Mozart, Tchaikovsky, Brahms, Beethoven, Schubert and Debussy as well as special praise for her playing of the famous Chinese traditional piece “Butterfly Lovers”, described as ‘[the] sweet, soft tones of her violin sound which brings out our inner-most poetic yearnings’.

Orchestra Musicians

First violin: Anny Bing Xia (concertmaster), Stephen Carter, Julian Dresser, Armine Gargrtsyan, Nicole Gillespie, Annika Herbert, Stuart Hill, Kat Jurkiewicz, Brian Lee, Johnny Lim, Shanelle McDonald, Calvin Ng, John Philp, David Trainer

Second violin: Emily Jones (leader), Shari Amery, Paul Bartels, Mark Casiglia, Daniel McNamara, Nicole McVicar, Meryl Rahme, Marni Ramoni, Kate Robertson, Bridget Wilcken

Viola: Daniel Morris (leader), Mark Berriman, Zhiliang Chen, Gemma Grayson, Brett Richards, Hannah Shepherd, Carl St. Jacques, Clare Whittle

Cello: Michal Wieczorek (leader), Yvette Leonard, Ian McCourt, Karly Melas

Double bass: Cosimo Gunaratna, Mona Molloy

Flute: Jan Squire, Linda Entwistle

Piccolo: Linda Entwistle

Clarinet: Allan Kirk, Judy Hart

Oboe: Rachel Tolmie, Cate Trebeck

Cor anglais: Rachel Tolmie

Bassoon: Bob Chen, Graham Cormack

French horn: Bill Cotis, Stefan Grant, Lynette Gullick, Cindy Sims

Trumpet: Andrew Del Riccio, Anthony Aarons, Mark Hornibrook

Trombone: Lauren Smith

Tuba: Greg Moloney

Percussion: Lisa Beins, Rufina Ismail, Michelle MacDonald, Robert Oetomo, Jessie Wang,

Harp: Georgia Lowe

Patron: Dr John Yu

Mosman Symphony Orchestra Concert Dates

Thank you for your company today. We hope to see you again!

Here are our concert dates for the remainder of the year. Please make a note for your diary ...

Out 'n' About (Mosman Council Free Event)

October 7 6pm at Balmoral Beach

Concert 4

November 11 and 13

Bach Double Violin Concerto, Wagner Siegfried Idyll & Sibelius Symphony No.2

Christmas Concert with Mosman Symphony Chorus

December 11

Handel's Messiah

Dates may change: please check our website www.mosmanorchestra.org.au

If you would like to receive information about our concerts by email please contact us at publicity@mosmanorchestra.org.au and we will be happy to add you to our mailing list.

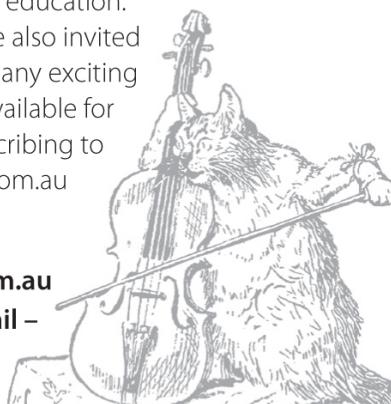
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When the student is ready the teacher will appear. ZEN

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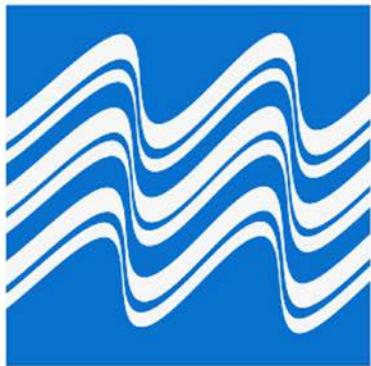
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