

The FilmHarmonia Orchestra & Georges River Voices

# REDEMPTION



15.10.22

Main Auditorium  
St Barnabas  
Broadway



The  
FilmHarmonia  
Orchestra



Georges  
River  
Voices

SUPPORTED BY

CITY OF SYDNEY 



All that is gold does not glitter,  
Not all those who wander are lost;

The old that is strong  
does not wither,  
Deep roots are not  
reached by the frost.

~ J.R.R. Tolkien



# WELCOME

As we get closer to concert day, I find myself reflecting on the theme for this concert: redemption. It's such a human concept, that of redemption, and it brings together two very opposing ideas. Because on the one hand, the word redemption implies some sort of past hardship, while at the same time presenting hope for a brighter future. And I find it so fitting that this is how we round out TFO's 2022 season because we've been through a lot of hardship over the last couple of years. And yet here we are, ready to play our most ambitious concert yet for what promises to be our largest audience yet.

So as we play tonight, dear audience member, I hope you reflect on the hardships so musically expressed by our orchestra. And in so doing, I hope you get to experience the hope of a brighter future.

A handwritten signature in white ink that reads "Alex" with a stylized flourish underneath.

Alex Woof  
PRESIDENT

# FROM THE ARTISTIC DIRECTOR

*"All is not lost. Innocence and Corruption is only Chapter 2 of our Prologue series. Redemption arrives in Chapter 3 at the end of 2020..."*

So I wrote in my message to you, our audience, in our final concert of 2019 exploring the debasement of nobility into wickedness when we fear, doubt and despise. Little did I or any of us know the ways in which we would be called to rise above such things ourselves over the next two and half years. As a consequence it brings me great joy to reconceive of today's concert as not merely a reflection of virtuous characters on screen but also the best of humanity we witnessed during the pandemic.

Like us, this afternoon's heroes are faced with the same choices as their predecessors but they answer fear with hope, adversity with strength and anger with love. We can all admire Aragorn, Rey and Anna. And yet, perhaps even more impressive, are those who redeem themselves after failing at first: Seifer, Howl and Edmund. Where Nietzsche cautioned that "whoever fights monsters should see to it that in the process he does not become a monster" these characters provide a more comforting alternative – that no one is ever truly taken by the darkness and we are separated from absolute only by choice.

But that choice requires struggle and so we invite you to come with us now through the fire and trial of the Underground, the Colosseum, and Mordor.

Don't get lost.



# PROGRAM

## **Final Fantasy VIII: Liberi Fatali**

Nobuo Uematsu, arr. Andrés Soto

## **The Prince of Egypt**

Stephen Schwartz, arr. Charles Sayre

## **The Chronicles of Narnia: The Lion, The Witch and The Wardrobe**

Harry Gregson-Williams & Steve Barton, arr. Stephen Bulla

## **Music from Frozen**

Frode Fjellheim & Christophe Beck

Kristen Anderson-Lopez & Robert Lopez, arr. Bob Krogstad

## **Undertale: Megalovania**

Toby Fox, arr. Andrés Soto

## INTERMISSION

## **Aladdin**

Alan Menken & Tim Rice, arr. John G. Mortimer

## **Howl's Moving Castle: The Merry-Go-Round of Life**

Joe Hisaishi, arr. Tadashi Hamano

## **Music from Gladiator**

Hans Zimmer & Lisa Gerrard, arr. John Wasson

## **Star Wars: The Force Awakens - Rey's Theme**

John Williams, arr. Paul Lavender

## **The Lord of the Rings: The Return of the King**

Howard Shore, Philippa Boyens, Fran Walsh & Annie Lennox, arr. Víctor López

# FINAL FANTASY VIII: LIBERI FATALI

*Wake from your sleep, my children, the childhood years are gone.*

*Wake from your sleep, fated children, your rest is gone.*

*Arise! Search! Discover the true Garden, the garden of vernal truth.*

*Fiery truth, burn the evil of the world. Fiery truth.*

*Light the darkness of the world, prevail, children, in the fated days.*

"Liberi Fatali" is the opening theme from the 1999 role-playing video game Final Fantasy VIII, set in a futuristic fantasy world. The title, translated as "Fated Children", refers to the playable characters: teenaged elite mercenaries who combat corrupt sorceresses. Final Fantasy VIII was the first game in the series to heavily feature a love story and this is reflected in the music from the game, which was released on a four-CD set spanning four hours.

Uematsu composed music from the original Final Fantasy (1987) through to Final Fantasy IX (2000), and was involved to some degree on most games up to the most recent Final Fantasy XV (2016). He also plays in the rock band The Earthbound Papas, which performs arrangements of music from video games, including his own compositions. This performance is a bookend to "One Winged Angel" from Final Fantasy VII, performed by the orchestra in 2019.

## THE PRINCE OF EGYPT

This 1998 film was the first animated feature by the DreamWorks studio, and is to some extent an adaptation of the 1956 film *The Ten Commandments*. Inspired by the biblical Book of Exodus, *The Prince of Egypt* follows the life of Moses from his early life as a prince after being adopted by the Pharaoh's family, to his destiny in leading the enslaved Jewish people out of Egypt.

This arrangement includes the songs "Deliver Us", "Through Heaven's Eyes" and "When You Believe" – the latter won the Academy Award for Best Original Song, performed by Whitney Houston and Mariah Carey. With its star-studded cast, its \$70 million budget made *The Prince of Egypt* the most expensive animated film at the time of its production.

## THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE

This 2005 fantasy film is based on C. S. Lewis's 1950 novel *The Lion, the Witch and the Wardrobe*. It was the first of seven novels in the series to be published, and the second chronologically.

The story opens in wartime Britain, as the four Pevensie children are evacuated from London to the countryside. There they find a wardrobe that leads to the fantasy world Narnia, where it is always winter – but never Christmas – under the rule of Jadis, the White Witch. Loyal Narnians await the return of Aslan, the true King. The second-youngest sibling, Edmund, has the clearest redemption arc of the story: after his initial selfishness endangers his siblings – Peter, Susan and Lucy – Edmund feels compelled to make up for past mistakes.

This arrangement of heroic music from the film score illustrates the fantastical journey: through the wonder of discovering a gateway to another world; the sinister meeting with the White Witch; and a violent battle between the armies of Jadis and Aslan, with creatures of all kinds, both earthly and mythical, in their ranks.



## MUSIC FROM FROZEN

Frozen (2013) is loosely based on the 1844 fairy tale *The Snow Queen* by Hans Christian Andersen. However, whereas the source material is a straightforward good-versus-evil story, Frozen's protagonist Elsa is also the story's anti-hero. As a young princess, Elsa discovers her magical powers over ice and snow, but these powers are her downfall. She must learn to conquer fear and self-doubt to save her realm as well as her younger sister, Anna.

The soundtrack, which pays homage to Scandinavian music techniques, was destined for Broadway. This arrangement features the songs "Frozen Heart", "Do You Want to build a Snowman", "In Summer", "Let It Go", and "For the First Time in Forever". "Let It Go", a power ballad with a demanding vocal range, was a standalone commercial hit and is open to interpretation as a statement of proud defiance of societal expectations.

Frozen was released in 41 languages, and in the years since its release has been translated into several other languages, including te reo Māori, due for release in October 2022.

## UNDERTALE: MEGALOVANIA

Undertale is a 2015 role-playing video game billed as ‘The friendly RPG where nobody has to die!’ referring to the fact that the player may kill – or spare the lives of – all the monsters found throughout the game. The game is responsive to the player’s choices. “Megalovania” is only heard if the player reaches a boss fight with the hoodie-clad skeleton, Sans, which requires a certain style of play.

The game’s graphics and sound are inspired by old-school 8-bit computer games. “Megalovania” was first released by the composer in 2009 as part of a different game soundtrack. After its inclusion in Undertale, the song became an internet sensation, covered in countless styles and is the subject of endless TikToks.

In true ‘it’s 2022, anything can happen’ style, earlier this year a troupe of circus entertainers performed for Pope Francis while “Megalovania” played.

# ALADDIN

Disney's Aladdin (1992) is loosely based on a story from the famous collection of Middle Eastern folk tales, One Thousand and One Nights.

Several of the film's much-loved songs feature in this arrangement: "Prince Ali", "A Whole New World" and "One Jump Ahead" follow the street urchin Aladdin as he uses wishes granted by a genie to gain the attention of Princess Jasmine while running from the law... and saving the kingdom from the evil vizier, Jafar.

When his true identity as a commoner is revealed, Aladdin must choose how to use his final wish: regain his status as a prince to win the approval of Princess Jasmine's father, the Sultan, or free the genie as he promised.

The music of Aladdin is an integral part of the much-loved, multi-award winning film, which was given a live action reboot in 2019. The score was reprised as well, with just a few updates to the lyrics.

## HOWL'S MOVING CASTLE: THE MERRY-GO-ROUND OF LIFE

The films of studio Ghibli can hardly be separated from director and animator Hayao Miyazaki and composer Joe Hisaishi. Howl's Moving Castle (2004) was based on a 1986 fantasy novel by British author Diana Wynne Jones; the novel did not describe how the eponymous magical castle roamed the countryside, leaving space for Miyazaki to create the chicken-legged construction beloved by fans of the film.

Miyazaki also holds a degree in economics and political science, and identifies as a pacifist. Howl's Moving Castle is plainly anti-war. Many of Miyazaki's works contain antagonists with redeeming qualities, and strong female protagonists – the idealistic but egotistical wizard Howl learns to put others first, and the resourceful and determined Sophie makes the most of the curse that has been placed upon her and draws together her new-found family in the castle.

The arrangement performed today features the romantic main theme for this Academy Award-nominated film, "Merry Go Round of Life". This whimsical yet majestic waltz reminds us with an optimistic nihilism that life goes on, unstoppably, and is only what we make of it.

# GLADIATOR

Gladiator (2000) is credited with the revival of the ancient history epic, a popular genre during the Golden Age of Hollywood. Zimmer's modern soundtrack moved the genre on from the brass fanfares and lyrical strings that typified the 'sword and sandals' epics of old.

Our protagonist, Maximus Decimus Meridius, is a respected and successful General in the Roman army. A regime change sees him fall out of favour and, after losing his wife and child, he is forced to fight for his life in the gladiatorial arena. His struggle becomes entwined in a fight for a return to a more democratic Roman state.

Stoicism, a philosophy centred on living a virtuous life to increase happiness, is a theme of the film. While the film is not based on any one true story, it takes inspiration from several historical figures and is not far-fetched.

The choir joins the orchestra for a special arrangement of "Honor Him" and "Now We Are Free", sung on the original soundtrack with wordless vocalisations by Australian singer Lisa Gerrard.

## STAR WARS: THE FORCE AWAKENS – REY'S THEME

Episode VII – The Force Awakens (2015) is the seventh film in the epic Star Wars saga. Protagonist Rey struggles with her identity and relationship to powerful figures on both sides of the Empire-Republic conflict, spawning a deluge of fan theories.

After becoming caught up with the Resistance, Rey is torn between her desire to return to her home planet of Jakku, where she survives as a scavenger, and embracing newfound possibilities in following the ways of the Jedi and training in the use of the Force.

This internal conflict is mirrored in John Williams's complex score. Williams is a well-known user of Leitmotif, the technique (associated with Richard Wagner) in which characters are linked with a unique musical phrase. "Rey's Theme" echoes the character's duality with an agile flute and mysterious glockenspiel melody supported by a grand countermelody that borrows heavily from earlier Star Wars films.

## THE LORD OF THE RINGS: THE RETURN OF THE KING

Return of the King (2003) is the third film in Peter Jackson's epic trilogy based on the J.R.R. Tolkien fantasy novel, The Lord of the Rings. This final instalment follows Hobbits Frodo and Sam as they reach Mordor and test their resolve against the lure of the 'One Ring', which it is their quest to destroy. Aragorn, the titular king who was prophesied as a great hope for his people, leads the forces of good against the Orc army commanded by the evil Sauron.

This arrangement contains several themes from the film, concluding with "The Grey Havens". This tune accompanies one of the final scenes of the trilogy, in which our protagonist Frodo Baggins departs Middle Earth for the Undying Lands. The orchestra and choir will follow this with "Into the West" which was sung by Annie Lennox for the closing credits of the film.

Shore's original soundtrack and "Into the West" won Academy Awards for Best Original Score and Best Original Song, respectively.

Long-time TFO listeners may remember our performance of music from The Fellowship of the Ring in 2018 and The Two Towers in 2019; we are pleased to finally conclude this arc.

# THE ORCHESTRA

## **Violin 1**

Javiera Scarratt\*  
Jesse Chen  
Justina Hanna  
Camille Hanrahan-Tan  
Madeleina Hanrahan-Tan  
Danna Kim  
Marina Wu

## **Violin 2**

Mark Rossman\*  
Aritree Barua  
Ben Callaghan  
Annabel Goodman  
Alicia Gunardi  
Clinton Lau  
Aiden Quan  
Rhea Sullivan

## **Viola**

James Constable\*  
Hugh Scarratt  
Ashur Varde

## **Cello**

Mina Scarratt\*  
Ella Bergmeier  
Eryn Deys  
Jonah Eskander  
Ann Kwan  
Christopher Lawn  
Kay Lin Ng

## **Double Bass**

George Machado\*  
Paignthor Acevedo-Martin  
Mike Feghali

## **Flute**

Alex Woof\*  
Milia Cavallaro (Piccolo)  
Morgan Ridley-Smith

## **Oboe**

Ashley Hanson\*  
Karina Williams

## **Clarinet**

Simon Parker\*  
Talia McLennan  
Rebecca Basclain

## **Bass Clarinet**

Helen Hamlin

## **Bassoon**

Keith Mitchell\*  
Rachel Heath

## **Horn**

Alex Green\*  
Maddie Gough  
Julia Leung  
David Shi  
Barbara van de Sande

## **Trumpet**

Micah Napier  
Cameron Graf  
Aimé Langeveldt  
Emma Stanton

## **Trombone**

Benjamin Basclain  
Angus Blake  
Conor Bratty

## **Bass Trombone**

Sebastian Djayasukmana

## **Tuba**

Sohtaka Kikuchi

## **Harp**

Paul Nicolaou

## **Piano**

Puichi Chan

## **Timpani**

Benjamin Kam

## **Percussion**

Steven Machamer\*  
Cameron Hall  
Andrea Leong

*\*Section Leader*



# THE CHOIR

## **Soloist**

Nadia Cassidy

## **Soprano**

Fiona Crawford  
Rosemary Cooper  
Laura Harter  
Susan Milgate  
Susie Paino  
Ravilya Sedlar  
Arielle Shenouda  
Sally Williams

## **Alto**

Micaela Callan  
Gabrielle Coorey  
Jodie Ekholm  
Ingrid Gelissen  
Jill Leys  
Dana Sampath

## **Tenor**

Peter Angelidis  
Karen Spencer  
Vicki Trucchi  
Lenore Tuckerman

## **Bass**

Haki Crisden  
John Martin  
Malcolm McPherson  
Owen Pearson

## **Choir Master**

Emillio Mancia

## ABOUT GEORGES RIVER VOICES

Georges River Voices is a community choir for adults based in the St George area of Sydney. We are a non-auditioned choir, welcoming in-tune singers of all abilities – our key requirement is enthusiasm and commitment to turn up to rehearsals. Georges River Voices choir members aim to extend our musical knowledge and challenge ourselves to a high musical standard in a safe, inclusive environment. We rehearse on Tuesday nights from 7:30pm at Oatley Uniting Church hall and welcome those interested to come along for a free trial. Please email [georgesrivervoices@gmail.com](mailto:georgesrivervoices@gmail.com) for more information or just come along and sing with us!



# SOLOIST NADIA CASSIDY

Nadia Cassidy is an operatic lyric soprano who fell in love with opera and classical music from a young age when she commenced her studies in classical piano. As a business person by day, Nadia intimately appreciates the intrinsic value of music in our every day lives and is a committed advocate of promoting music in the community. As such, Nadia has volunteered much of her time in support of classical music and singing in Sydney since 2014.



Nadia has extensive experience helping run events for the Young Artist Programme at Pacific Opera and enjoys inspiring young people to participate in and help support the creation of new classical music. Nadia enjoys performing a wide range of music genres, having performed with the Willoughby Symphony Choir and Willoughby Symphony Orchestra in a wide repertoire ranging from Prokofiev's "Alexander Nevsky", to unique choral works such as Laurisdén's "O Magnum Mysterium", to original Australian works such as Kate Moore's "Bosch Requiem: VIVID: Lux Aeterna". Nadia has also performed with The Opera And Song Collective and studies with Christine Douglas OAM to further progress her love for singing.

Redemption is Nadia's soloist debut and she looks forward to sharing the rapturous journey of film and gaming music with our audiences today.

# ACKNOWLEDGEMENTS

The FilmHarmonia Orchestra would like to thank the City of Sydney for their generous grant, enabling us to hold this performance.

We would like to thank the team at St Barnabas Broadway for their assistance in preparing this wonderful venue for our concert, as well as Sr. Elena and St Brigid's Parish Marrickville for the use of their hall and storage facilities during rehearsals.

Welcome to Georges River Voices and soloist Nadia Cassidy who bring their passion and musicality to join with us in performing this stirring repertoire. Special thanks to Emillio, Owen, Dana and Ingrid for their work coordinating the choir.

We thank Justina, Javiera and Milia for their time and talent preparing choral parts as well as Steve and Tim for percussion hire. Thank you Aimé for the creation of another fantastic original artwork, Andrea for the meticulous program notes, and the Three Sisters for the creation of another sustaining afternoon tea.

As always, we gratefully acknowledge our musicians who travel from far and wide to play with us, and the Committee who have worked tirelessly to produce *Redemption*.

And of course, thank YOU for your ongoing enthusiasm and support. Without an audience to appreciate our performance, there would be no concert.

# ABOUT THE ORCHESTRA

The FilmHarmonia Orchestra (TFO) is a Sydney-based ensemble of roughly 60 musicians who have come together since 2018 to play film, game, stage and television soundtracks.

Our mission is twofold:

1. To provide a quality orchestral group in which musicians collaborate to create authentic and artistically expressive performances of both popular and lesser-known soundtracks.
2. To raise the profile of soundtracks as a valid and meaningful artform through the presentation of entertaining, informative and engaging public concerts.

We are very proud of the diverse demographics from which our musicians hail. FilmHarmonia members include professional musicians, music teachers and other people as varied as engineers and students. We are a registered charity and rely heavily on ticket sales and the continued support of our audience to continue our mission and we thank you for allowing us to do so.

## 2022 COMMITTEE

President: Alex Woof

Artistic Director: Joshua McNulty

Secretary: Milia Cavallaro

Treasurer: Jonathan Karanikas

Marketing and Social Media Manager: Jessica Rainert

General Members: Mark Rossman, James Constable

TFO is turning

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in 2023...

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