

**THE FILMHARMONIA ORCHESTRA
PRESENTS**



FILMHARMONIA: TAKE ONE

The
FilmHarmonia
Orchestra

27 OCTOBER 2018

**HAROLD PARK COMMUNITY HALL,
FOREST LODGE**

**POWELL | BADELT | ZIMMER & JOHN | KONDO | WILLIAMS | NORMAN |
ELFMAN | SILVESTRI | SHORE | BERNSTEIN**



CONDUCTOR'S MESSAGE

Like many things, this orchestra began as a dream. From that dream, an idea burgeoned and from that idea (with the assistance of a great many generous and talented people) a story began to unfold. Today we find ourselves at the climax of chapter one: our first concert and we are very excited to share it with you. We believe passionately in the value of music that is attached to extra-musical features, especially the narratives inherent to films and games. This is music that is carefully crafted (all the more impressive for the high stress situations in which much of it is written) and carries with it an emotional experience and colour that is unique to the genre. We hope the journey through today's music stirs memories and stimulates the imagination. If there is a story you don't know, make one up!

~ Joshua McNulty

PRESIDENT'S MESSAGE

On behalf of The FilmHarmonia Orchestra, I would like to welcome you to our debut concert Take One and thank you for supporting a new ambitious ensemble based here in Sydney. This concert marks the inception of an unique orchestra comprising enthusiastic musicians who dedicate their time and skill to the establishment of film and game music as a distinctive artform in NSW. As with all music, these scores captivate, inspire and draw the listener into a journey of intrigue and imagination beyond mere visual or auditory sensation, impressing audiences since the invention of the silent film. With the development of creative technologies and recording methods, film and game music has grown increasingly popular through the prolific availability of soundtracks. But the concert hall is a different beast and, with this in mind, The FilmHarmonia Orchestra committee and orchestra members thank you for your support and hope you enjoy the fruits of this great endeavour.

Lights. Music. Action.

~ Mark Rossman

PROGRAM



How to Train Your Dragon

- John Powell, arr. Sean O'Loughlin

Powell's use and development of themes, most of which you'll hear in our performance, are on par with works such as *Lord of the Rings*, and provide gorgeous Celtic and Scandinavian inspired underpinnings to the film. The arrangement we're playing features two tracks; *This is Berk*, the first piece, is an overture of sorts, weaving all the major themes together, and *Coming Back Around* sees a lot of them through to a suitably exuberant conclusion.

~ *Christian Sherlock*

Pirates of the Caribbean: The Curse of the Black Pearl

- Klaus Badelt, arr. Ted Ricketts

A mainstay of community orchestral performance since the film's debut in 2003, *Pirates of the Caribbean* is one of the standards against which other film scores are measured. This arrangement features all of the most recognisable themes from the film in more or less the order they appear on screen. Most people would attribute the music to the film series to Hans Zimmer, and while he did indeed compose most of them, Klaus Badelt originally brought the score to *The Curse of the Black Pearl*, the first film in the franchise, to life.

~ *Christian Sherlock*



The Lion King

- Hans Zimmer, Elton John and Tim Rice, arr. Ted Parson

The biggest-selling soundtrack ever from an animated film, *The Lion King* is the sound of many childhoods. Our arrangement today features a mix of well-loved pop charts from the master Elton John and a relatively early score from Hans Zimmer – *This Land, Circle of Life, I Just Can't Wait to be King, Under the Stars, Hakuna Matata* and *Can You Feel the Love Tonight*. Originally featuring the vocal stylings of Whoopi Goldberg, Jeremy Irons, Rowan Atkinson and, of course, Carmen Twillie among others, we don't mind if this music inspires you to sing along or attempt to usurp a throne.

~ *Joshua McNulty*

The Legend of Zelda: Overture

- Koji Kondo, arr. Chad Seiter

The *Legend of Zelda*'s co-creator, Shigeru Miyamoto, was inspired to create the worlds of the video games by his childhood explorations of forests, caves, lakes and villages. The storyline takes inspiration from myth, legend, and fairytales, and the game is one of the earliest examples of a non-linear game in which the player is encouraged to explore, solve puzzles and fight battles in an order of their choosing. The game's music, composed by Koji Kondo, reflects the mystical and heroic nature of the game. Kondo re-arranged the iconic *Overworld* theme in one day, after learning that the intended piece of music for the purpose (Maurice Ravel's *Bolero*) was still in copyright. This theme opens the arrangement heard today. Kondo remains involved in Nintendo's music department after more than 30 years.

~ *Andrea Leong*

The Complete Harry Potter



- John Williams and various, arr. Jerry Brubaker

This exciting suite contains music from all eight Harry Potter films, giving the audience a taste of many of the famous themes from composers John Williams, Patrick Doyle, Nicholas Hooper and Alexandre Desplat. This arrangement by Jerry Brubaker cleverly combines the diverse motifs into a single, unified suite, allowing you to relive all of the stories, characters, and emotions of this iconic fantasy tale.

~ Gerard Nicholls

Intermission with light refreshments

Themes from 007

- Monty Norman and various, arr. Calvin Custer

The James Bond film franchise has given birth to some very good (and some very bad) themes which pervade pop-culture. This a curious irony given the original *James Bond Theme* featured the twanging electric guitar solo as a result of the popularity of surf culture at the time of *Dr. No*'s release. David Arnold, who has composed the scores for the latest Bond films says of the iconic theme, “it represent(s) everything about the character... it was cocky, swaggering, confident, dark, dangerous, suggestive, sexy, unstoppable.” The other opening title themes in this chart all serve to reinforce that image – *For Your Eyes Only*, *Live and Let Die* and *Goldfinger*. We're not sure which of Arnold's words describe FilmHarmonia yet but we do know how to dress for the occasion!

~ Joshua McNulty



Medley from Super Mario Bros.

- Koji Kondo, arr. Nic Raine

The second work on our program by veteran Japanese game composer Koji Kondo, the *Overworld Theme* which opens this arrangement was the most difficult track to compose for the original *Super Mario Bros.* video game according to Kondo. It has since taken on a life of its own and today's arrangement is perhaps a little jazzier than the original, but the composer has stated that the original chiptune was based on Latin rhythms. It is a testament to the inventiveness of this music that melodies originally composed in only 3 voices can live on in orchestral form today.

~ *Joshua McNulty*

Music From Spider-Man

- Danny Elfman, arr. John Wasson

Danny Elfman is often associated with the quirky and bizarre, courtesy of his association with Tim Burton and his unique harmonic language. When this language is paired with a pop-culture icon like Spider-Man (or indeed Batman) what results is a view of the hero as someone abnormal and extraordinary beyond merely being heroic. The 'theme' in this music is no more than four notes reharmonised in unusual ways avoiding more common *hero chords*. This is surrounded by running triplets and semiquavers, Spiderman's musical web. The *Farewell* theme places greater prominence on the piano and the subtly shifting harmonies are recontextualized each bar amidst the unchanging piano figuration – a musical synonym for letting go.

~ *Joshua McNulty*

Forrest Gump Suite

- Alan Silvestri, arr. Calvin Custer



This arrangement by Calvin Custer contains several of the most iconic themes of this unique film. The delicate, flowing theme from “I’m Forrest... Forrest Gump” is all the more memorable for its simplicity, conveying heartfelt emotion using very light textures in the orchestra. Alan Silvestri is a highly successful composer, contributing to blockbuster films such as *The Back to the Future* franchise, *Predator*, *Lilo and Stitch*, and *The Avengers*. His original score to *Forrest Gump* was nominated for an Academy Award.

~ *Gerard Nicholls*

Lord of the Rings: The Fellowship of the Ring

- Howard Shore, arr. John Whitney

Howard Shore’s epic score to *The Lord of the Rings* is one of the most incredible soundtracks ever composed, with over 13 hours of original music, and winning three Academy Awards. Shore used a musical technique called *leitmotif*, drawing upon Richard Wagner’s operas, to associate specific melodies with characters, places, and ideas, to give greater cohesion to the music. The influences range from Celtic folk music for the Hobbits’ themes, to grand, Romantic-era orchestral music for the battle scenes. This concert suite presents the most familiar themes from the first movie in the trilogy, *The Fellowship of the Ring*.

~ *Gerard Nicholls*



The Magnificent Seven

- Elmer Bernstein, arr. Scott Richards

Elmer Bernstein's bold, robust theme of the titular 1960 film became one of the most unforgettable soundtracks of the twentieth century, with the energetic, swashbuckling melody and driving rhythm perfectly encapsulating the Classic Western genre. Bernstein was a master film composer and wrote some of the most iconic themes of the second half of the 20th Century. His extraordinary body of work includes *The Great Escape*, *Cape Fear*, *My Left Foot*, *The Age of Innocence*, and the original music for *The Blues Brothers*. Although nominated for an Oscar 14 times, he only won once - for *Thoroughly Modern Millie*.

~ Gerard Nicholls

THE ORCHESTRA



CONDUCTOR

Joshua McNulty*

VIOLIN 1

Alvin Wan – CONCERTMASTER

Melissa Ong – ASSOCIATE
CONCERTMASTER

Sagar Nagaraj

Matt Gerrard

Stephanie Livera

Danna Kim

Aiden Shi

James Constable

Justina Hanna*

Suraj Nagaraj

VIOLIN 2

Mark Rossman*

Daniel Zhou

Clinton Lau

Aiden Quan

Karen Kim*

Cheari Lee

Annabel Goodman

Ye Ri Lee*

Regina Shen

VIOLA

Renee Richardson

Claire Houghton

Ashur Varde

CELLO

Madeleine O'Dea

Nala Pranantha

Ann Kwan

Christopher Lawn

Kay Lin Ng

DOUBLE BASS

George Machado

PICCOLO

Alexander Woof

FLUTE 1

Ryan Gu*

Alexander Woof

FLUTE 2

Fei Mao*

Priscilla Yao



OBOE

Neil Simpson

CLARINET

Simon Parker

Brandon Lau

Hugh Blacket*

BASS CLARINET

Richard Price

BASSOON

Jordy Meulenbroeks

FRENCH HORN

David Shi

Hannah Murray

Barbara van de Sande

Julia Leung

TRUMPET

Aimé Langeveldt

Pete Tavener

Sandra Tavener

TROMBONE

Benjamin Basclain

Angus Icton

Lucas Rigby

TUBA

Christian Sherlock

TIMPANI

Alec Rawlings

PERCUSSION

Cameron Hall

Steven Machamer

David Zucker

PIANO

Gerard Nicholls

*Committee member

2018 COMMITTEE



JOSHUA McNULTY - CONDUCTOR AND MUSICAL DIRECTOR

MARK ROSSMAN - PRESIDENT



YE RI LEE - VICE-PRESIDENT

HUGH BLACKET - SECRETARY



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FEI MAO - TREASURER

RYAN GU - ORCHESTRA MANAGER AND LIBRARIAN



JUSTINA HANNA - SOCIAL MARKETING MANAGER

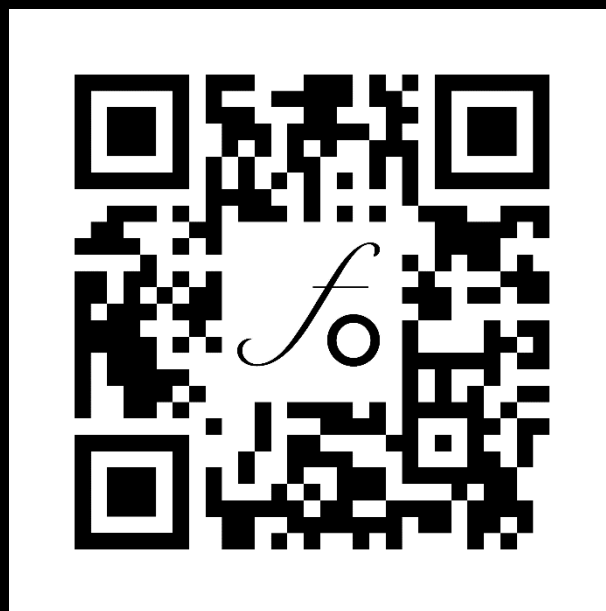
KAREN KIM - COMMITTEE MEMBER



ABOUT US



The FilmHarmonia Orchestra was established in 2018 to promote film, game and theatre orchestral music as a valuable and legitimate art form. We aim to foster an appreciation of the genre by providing a welcoming environment for musicians of the Greater Sydney Region to explore their passion for, and love of, such music.



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