

TFO Presents

FRONTIER!

Saturday 6th May, 3pm
Marrickville Town Hall

WELCOME

As FilmHarmonia enters its fifth year, our members have once again come together to celebrate not only incidental music from across the ages, but also a community which has stood strong through the turbulence of the last three years.

During the global pandemic, terms such as *frontier*, *pioneer* and *new world* were thrown about a lot, mostly with regard to medicine and social change. But the same was true of the arts – many musicians found new ways to reach out and the response from audiences proved that music is not only available on the frontier, but necessary for the human spirit to endure.

Now, of course, the Orchestra has regrouped and fallen back in love with our mission and our repertoire, and we remain grateful that the community surrounding us has continued to share that love.

The history of incidental music is one which recalls scenes to life even after they have faded from view, and we hope that the scenes recalled in this concert give a glimpse into the evolution of this young artform from its rudimentary origins to the breathtaking spectacles of today.

The orchestra’s mission to tell these stories has truly put us on a path to boldly go where no orchestra has gone before.

Justina Hanna
PRESIDENT

FROM THE ARTISTIC DIRECTOR

When an idea is new, it is easy to be at the frontier, the cutting edge. As an idea ages it is harder to remain on that edge, but this is hopefully indicative of the ‘cutting’ having had some effect.

Back in 2018 when TFO was founded, our mission was three-fold: promote the artistic merit of incidental music, foster a greater understanding of it and highlight the cross-cultural traditions it so often utilises. That is why I am particularly proud of today’s concert – it represents a frontier not only in name but in that mission.

While big famous film scores are demonstrative of the artistry we espouse, we know this can also be found in music from the small screen with *Bonanza*, *Tank!*, and *The Mandalorian* illustrating that point beautifully. The same can be said of video games and we are lucky to be playing a suite from one of the *Nancy Drew* games arranged by our Principal Cellist, Mina Scarratt.

And, of course, this is music that can transport us to a time and place with such ease the cultural affiliations are self-evident. Works like *Dances with Wolves* and *The Big Country* have us on the American West immediately through nothing more than orchestration. *Pocahontas*, by contrast, musically illustrates two different cultures in ways that could be seen as problematic today which suggests to me, rather comfortingly, that the social cutting edge has indeed been doing some cutting.

The frontier is no bad place to be.

Joshua McNulty
ARTISTIC DIRECTOR

THE ORCHESTRA

Violin 1

Javiera Scarratt*
Judy Farr-Jones
Justina Hanna
Camille Hanrahan-Tan
Madeleine Hanrahan-Tan
Danna Kim
Basil Ong Tze Wee
Hugh Scarratt
Marina Wu

Violin 2

Mark Rossman*
Aritree Barua
Ben Callaghan
Jesse Chen
Annabel Goodman
Alicia Gunardi
Aiden Quan
Marni Ramoni Kolat
Daniel Zhou

Viola

James Constable*
Ashur Varde

Cello

Mina Scarratt*
Hannah Chiu
Eva-Maria Hekkelman
Ann Kwan
Christopher Lawn
Kay Lin Ng

Double Bass

George Machado*
Paighthor Acevedo-Martin
Mike Feghali

Flute

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

Oboe

Karina Williams*
Hannah Kovilpillai (Cor Anglais)

Clarinet

Simon Parker*
Rebecca Basclain
Talia McLennan

Bass Clarinet

Helen Hamlin*
Richard Price

Bassoon

Keith Mitchell*

Horn

Alex Green*
Andy Laurich
Julia Leung
David Shi

Trumpet

Micah Napier*
Aimé Langeveldt
Lucas Schembri
Emma Stanton

Trombone

Benjamin Basclain*
Angus Blake

Bass Trombone

Sebastian Djayasukmana

Tuba

Sohtaka Kikuchi*
Ian Currer

Piano

Gerard Nicholls*

Timpani

Freya Steele

Percussion

Steven Machamer*
Cameron Hall
Andrea Leong

**Principal*

PROGRAM

BONANZA

Jay Livingston & Ray Evans, arr. Peter King

THE MANDALORIAN: MAIN THEME

Ludwig Göransson arr. Dominik Svoboda

APOLLO 13

James Horner, arr. John Moss

POCAHANTAS

Alan Menken, arr. John G. Mortimer

NANCY DREW: LAST TRAIN TO BLUE MOON CANYON

Kevin Manthei, arr. Mina Scarratt

COWBOY BEBOP: TANK!

Yoko Kanno, arr. Daryl McKenzie

THE BIG COUNTRY

Jerome Moross, arr. Richard Ling

THE GOOD, THE BAD AND THE UGLY: THE ECSTASY OF GOLD

Ennio Morricone, arr. Flavio R. Cunha

DANCES WITH WOLVES

John Barry, arr. Steven L. Rosenhaus

STAR TREK THROUGH THE YEARS

Alexander Courage, Dennis McCarthy, Jay Chattaway, Jerry Goldsmith, arr. Calvin Custer

THE MAGNIFICENT SEVEN

Elmer Bernstein, arr. Scott Richards

NOTES

BONANZA

The long-running American Western television series Bonanza (1959-1973) told the stories of the Cartwrights, a ranching family in America's Old West. The series was noteworthy for its time in that it addressed social issues including racism.

The show's iconic theme song features a memorable galloping rhythm and a soaring melody, evoking the rugged and vast environment that the Cartwright family calls home on the American frontier. Lorne Green, star of the show, provided the vocals for a recording of the theme song, but it was the instrumental version by Al Caiola and his orchestra that became a standalone commercial success.

THE MANDALORIAN

The Mandalorian is set shortly after the events of Star Wars: Episode VI - Return of the Jedi. The New Republic is establishing democracy in the wake of the fallen Galactic Empire, but no matter who claims control, lawlessness is a way of life in the Outer Rim Territories, including the Mandalore system. In the midst of this chaos, the Mandalorians that we come to know are bound by a simple but rigid creed. This is the way.

Göransson's score blends traditional and experimental sounds while paying homage to John Williams' Star Wars themes. The haunting recorder motif that opens the main theme, giving way to the pounding of war drums, demonstrates the power of music to transport audiences to a galaxy far, far away.

APOLLO 13

Apollo 13 (1995) chronicles the true story of NASA's 1970 lunar mission, planned to be the third crewed mission to land on the Moon. Horner's memorable score draws on the profound optimism of the Apollo program and the wonder of spaceflight.

APOLLO 13 CONT.

John Moss's arrangement of themes from the film focuses on its most human elements, opening with a martial trumpet solo supported by billowing strings, introducing the mission to explore the vastness of space and unite mankind in the process. The music crescendos alongside the heroism of the astronauts as they face an emergency on board the spacecraft.

POCAHONTAS

Disney's *Pocahontas* (1995) reimagines the story of the Native American Powhatan chief's daughter and her encounter with the Englishman John Smith. Smith arrived on board a Virginia Company ship from London, its passengers seeking adventure and wealth in the New World.

True to the Broadway musical style emblematic of the "Disney Renaissance", the film's Academy Award-winning song, "Colors of the Wind", is an emotive show-stopper celebrating the beauty and interconnectedness of nature. In "Just Around the Riverbend" we learn that Pocahontas shares an adventurous spirit with Smith and his countrymen — but when the colonists and Powhatan warriors meet in a violent clash, Pocahontas pleads for respect and understanding.

LAST TRAIN TO BLUE MOON CANYON

In the Nancy Drew video game, "Last Train to Blue Moon Canyon" (2005), Nancy joins a group of eccentric characters on a train journey to investigate the century-old disappearance of a wealthy mine owner. The story builds as the player navigates puzzles and interrogates fellow passengers to reveal the truth, piece by piece.

The game's score also builds in intensity as the enigmatic mystery of the road to riches is revealed. This arrangement features themes as quirky as Nancy's fellow travellers, and the familiar tune "Camptown Races" evokes a saloon bar honky tonk. Finally, unconventional brass and percussion instrumentation emulates the mechanical sounds of a steam train picking up speed, reaching a runaway pace as the mystery unravels.

TANK!

The groundbreaking anime Cowboy Bebop explores themes of redemption and ambiguous morality from the perspective of spacefaring bounty hunters in the year 2071. Our protagonists struggle with personal demons and it seems they can't escape the past, but that doesn't stop them from trying.

The Cowboy Bebop soundtrack blends musical traditions ranging from blues, funk and rock to electronic, folk and classical — mirroring the series' multifaceted narrative. "Tank!" the show's frantic opening theme, features screaming brass and a driving bassline in big band jazz style. Composer and multi-instrumentalist Yoko Kanno formed her band, The Seatbelts, to perform her soundtrack for Cowboy Bebop.

THE BIG COUNTRY

The 1958 Western film, The Big Country, follows a former sea captain as he moves to the Wild West to marry his fiancée, but upon his arrival he becomes embroiled in a bitter feud between two ranching families.

The main theme is heard during the film's opening panoramic scene, in which our gentleman protagonist arrives by stagecoach drawn across the vast prairie. Moross's opening theme is majestic and exhilarating — characterised by its brass fanfare, spirited strings, and lively woodwinds — reflecting the grit and determination of the bold souls who choose this difficult and isolated life.

THE ECSTASY OF GOLD

Morricone's famous and beloved Spaghetti Western scores are inseparable from the films, with The Good, The Bad, and The Ugly (1966) being one of the most recognisable. "The Ecstasy of Gold" from this film score was written for orchestra with electric guitar and Edda Dell'Orso's haunting, wordless vocals. The tense and dramatic score features the unconventional woodwind sounds and brass stings that we have come to associate with the brutal pursuit of revenge and glory.

Over his six-decade career, Morricone composed over 400 film scores and received accolades including an Academy Award for Lifetime Achievement. Morricone's background as a trumpeter will come as no surprise to listeners (or players) of his music.

DANCES WITH WOLVES

The 1990 film *Dances With Wolves* tells the story of a Union Army officer's interactions with a group of Lakota during the American Civil War.

This arrangement by Steven L. Rosenhaus includes some of the most evocative moments from Barry's score, including the gentle and wistful "John Dunbar Theme" that underscores the protagonist's journey throughout the film. Picking up movement, "Journey to Fort Sedgewick" evokes the wild beauty of the expansive landscape as Dunbar travels to a remote outpost. "Pawnee Attack" features a percussion section that mimics a volley of gunshots; the conflict is followed by the serene "Love Theme".

STAR TREK THROUGH THE YEARS

In creating *Star Trek*, Gene Roddenberry realised a cultural phenomenon with an influence beyond the world of science fiction. The franchise continues today, tackling storylines that mirror contemporary social issues and continuing the show's timeless themes of egalitarianism and peaceful coexistence.

Calvin Custer's epic arrangement of music to stir the spirit of discovery takes us through four series that aired from 1966 to 2001: *The Original Series*, *Deep Space Nine*, *The Next Generation*, and *Voyager*, with the addition of music from two films: *Star Trek: The Motion Picture* (1979) and *Star Trek Generations* (1994).

THE MAGNIFICENT SEVEN

The Magnificent Seven (1960) is an American Western reimagining of Akira Kurosawa's *Seven Samurai* (1954). Seven skilled gunmen, each with their own story, are recruited to protect a Mexican village from marauding bandits.

The driving rhythms of Bernstein's iconic syncopated theme provides enormous energy, and the soaring strings and brass fanfares illustrate the gunslingers' bravado. As the seven gunslingers honour their agreement to defend the townspeople, they become more than just mercenaries — noble virtues of courage, sacrifice, and camaraderie come to the fore.

ACKNOWLEDGEMENTS

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Thankyou to Steve and Tim for percussion hire and to the Three Sisters for organising and running afternoon tea. We also continue to be grateful recipients of the time and talent of Aimé and Andrea for their original artwork and program notes respectively as well as Mina's dedication and expertise in arranging a new work for us.

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 *Frontier!*

And of course, thank YOU for your ongoing enthusiasm and support. The frontier is a lot less lonely with such fine folks for company.

2023 COMMITTEE

President: Justina Hanna

Artistic Director: Joshua McNulty

Secretary: Jessica Rainert

Treasurer: Aiden Quan

Orchestra Manager: Milia Cavallaro

Librarian: Morgan Ridley-Smith

General Members: Ben Callaghan, James Constable

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, with two primary goals working together to further our mission:

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

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, doctors 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.

If you would like to make a donation, go to filmharmonia.com/support-us or scan the QR code below.



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